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THE NORRIS SYLLABUS OF PIANO STUDIES

A GRADED COURSE
EACH GRADE DIVIDED INTO
THEORETICAL & TECHNICAL SECTIONS

By

ALBERT LOCKE NORRIS

BASED ON, AND TO BE USED IN CONJUNCTION WITH
THE NORRIS FUNDAMENTAL PIANO METHOD

GRADE I GRADE II GRADE III

Each Grade, n. .75

BOSTON, MASSACHUSETTS
THE BOSTON MUSIC COMPANY
NEW YORK: G. SCHIRMER, Inc. · LONDON: WINTHROP ROGERS, Ltd.
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FOREWORD

The author would suggest to teachers using his "New Fundamental Method" that the pupil, upon reaching the scale-studies in the Fundamental Method, be started in the Syllabus, beginning with exercise *one* following the text. At the same time, and during the study of the First Grade of this work, the various little pieces in the Method, beginning with "Merry Children at Play," may be taken up.

The text in this work, and the exercises connected with the same, are for **gradual study,** and should *not* be hurried over. The study of the text should begin with the first exercise, and continue until the pupil is thoroughly acquainted with the subject matter. Each teacher should try to present the material to the pupil in as interesting a manner as possible. The author does not wish to take the place of the teacher in this respect. To present the matter attractively, according to the individual understanding of the pupil, brings out the real teaching qualities in the teacher.

The *staccato*-touches and the chord-progressions should not be studied until the pupil indicates by his work that he is ready for the same. Scales should be taken up in the order of the introduction of the "keys," and should be played in various rhythms. Broken triad-chords and full chords should be taken up early. These should be followed by the arpeggios. Small hands should be started on the diminished-chord arpeggio.

ALBERT LOCKE NORRIS

NORTHAMPTON, MASS., Autumn, 1916.

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THE NORRIS SYLLABUS
OF
PIANO STUDIES

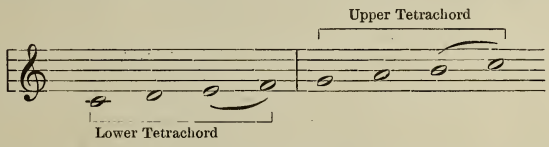
GRADE I

SECTION A

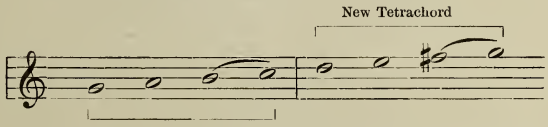
THE TETRACHORD

The Importance of the Tetrachord in the Formation of Major Scales

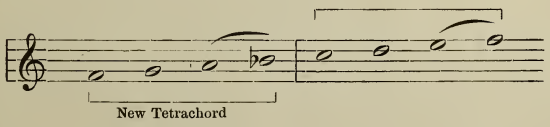
The teacher is referred to the Foreword.
The word **Tetrachord** (from the Greek) means **four-tone.**
A tetrachord consists of four scale tones in the order of **tone, tone, semi-tone,** as: *C, D, E, F.*
A Major Scale is made up of two tetrachords of exactly similar construction.



The upper tetrachord may become the lower tetrachord of a new scale without any chromatical change, but the new tetrachord will necessitate the use of an accidental (sharp) in order that the semi-tone may occur in the right place. In this way the sharp scales are formed.



The lower tetrachord may become the upper tetrachord of a new scale without any chromatical change, but the new tetrachord will necessitate the use of an accidental (flat) in order that the semi-tone may occur in the right place. In this way the flat scales are formed.



Either tetrachord, then, may be taken to form a new scale. The **upper** one to form a new scale in which the accidental will be a **sharp,** and the **lower** one to form a new scale in which the accidental will be a **flat.**

The accidentals as they occur, are placed immediately after the Clef-signature. This arrangement of grouping the sharps or flats at the beginning of the staff, is called the **Key-signature.** They show that certain notes throughout the piano-keyboard are to be played sharp or flat in the whole exercise or piece, unless some accidental is used which for a moment offsets them.

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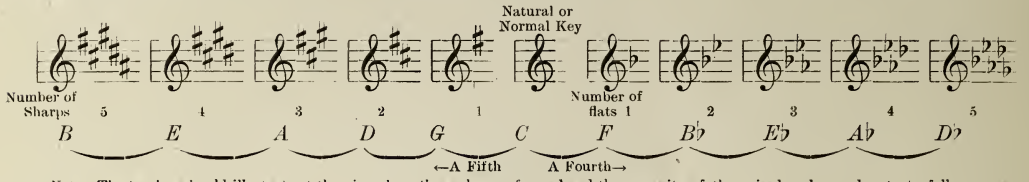
To play a scale correctly we must learn the names of the letters (notes) to be raised or lowered by examining the Key-signature, remembering to use them throughout the scale, and in all the octaves.

The following table gives the Key-signatures of the first five sharp and flat keys. It will be observed that a new **sharp key** is formed on each successive interval of a **fifth**; while the **flat keys** are formed on each successive interval of a **fourth** from *C*,—the **Normal** or **Natural Key.**



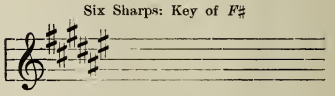
Note: The teacher should illustrate at the piano how the scales are formed and the necessity of the raised or lowered note to follow a certain model.

Table of Signatures of All the Major Keys

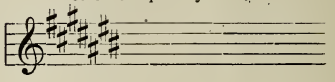
Sharp Keys

1. *G*-major has one sharp, *f*♯
2. *D*-major has two sharps, *f*♯, *c*♯
3. *A*-major has three sharps, *f*♯, *c*♯, *g*♯
4. *E*-major has four sharps, *f*♯, *c*♯, *g*♯, *d*♯
5. *B*-major has five sharps, *f*♯, *c*♯, *g*♯, *d*♯, *a*♯
6. *F-sharp*-major has six sharps, *f*♯, *c*♯, *g*♯, *d*♯, *a*♯, *e*♯
7. *C-sharp*-major has seven sharps, *f*♯, *c*♯, *g*♯, *d*♯, *a*♯, *e*♯, *b*♯

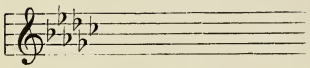
Six Sharps: Key of *F*♯



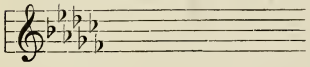
Seven Sharps: Key of *C*♯



Six Flats: Key of *G*♭



Seven Flats: Key of *C*♭



Flat Keys

1. *F*-major has one flat, *b*♭
2. *B-flat*-major has two flats, *b*♭, *e*♭
3. *E-flat*-major has three flats, *b*♭, *e*♭, *a*♭
4. *A-flat*-major has four flats, *b*♭, *e*♭, *a*♭, *d*♭
5. *D-flat*-major has five flats, *b*♭, *e*♭, *a*♭, *d*♭, *g*♭
6. *G-flat*-major has six flats, *b*♭, *e*♭, *a*♭, *d*♭, *g*♭, *c*♭
7. *C-flat*-major has seven flats, *b*♭, *e*♭, *a*♭, *d*♭, *g*♭, *c*♭, *f*♭

There are **seven Major Sharp Keys,** and **seven Major Flat Keys;** add to these the Key of *C*-major, and we find **fifteen Major Keys.** As we have a Relative Minor for each major key, we find in all **thirty Major and Minor Keys.**

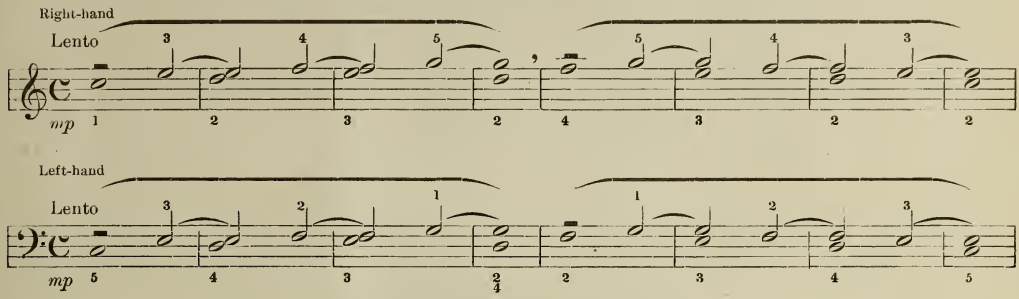
QUESTIONS

1. What is the meaning of the word Tetrachord?
2. What is the order of the four tones?
3. How many tetrachords make up a scale?
4. Are the upper and lower tetrachords exactly similar?
5. Can the upper tetrachord become the lower tetrachord of a new scale?
6. What kind of accidental will be used in the new tetrachord?
7. What kind of a scale will thus be formed?
8. Can the lower tetrachord be used as the upper tetrachord of a new scale?
9. What kind of accidental will be used in the new tetrachord?
10. What kind of a scale will thus be formed?
11. When the sharps or flats are grouped at the beginning of the staff, what do they represent?
12. To play a scale correctly what must first be learned?
13. Name the first five sharp keys.
14. Give the names of the sharps in their order.
15. Name the first five flat keys.
16. Give the names of the flats in their order.

SPECIAL TOUCH WORK

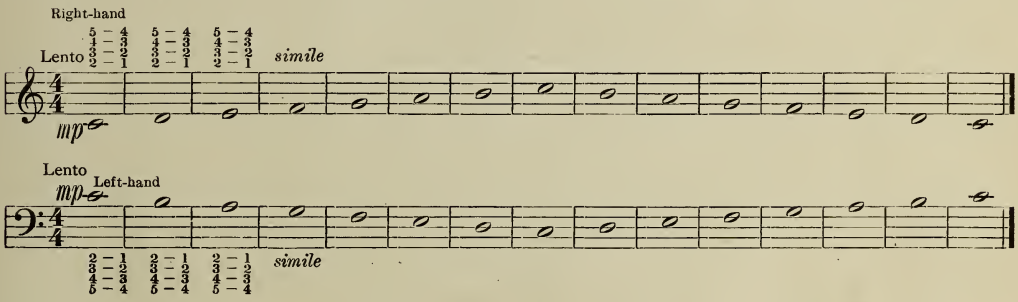
Weight-touch

The **Clinging Legato-touch:** Raise the wrist *slightly.* Sound the note by a sudden down-arm impulse. Instantly weight the finger. The unoccupied fingers should rest quietly upon the surface of the keys. Raise the wrist again slightly, keeping the weighted key down, now sound the second note in the same manner. The weight will now be on two keys. Continue throughout the exercise in this way. At the end of the fourth measure the weight is relaxed from both fingers. Be sure and hold each note its full value, and do not raise the finger points from the surface of the keys at any time during the playing of the exercise.



Transfer of Weight Finger Transposition

Sound each note as before. Transfer the arm-weight from one finger to another without allowing the key to rise. The weight should be just enough to bed the key, and the transfer should take place either on the third or fourth beat.



THE MINOR SCALE MORE FULLY EXPLAINED

Reference should be made to the explanation of the major and minor scales as given in the Fundamental Method (page 43).

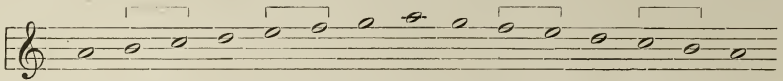
The difference between Major and Minor is largely one of color. The difference between the major and minor scale is in the location or position in the scale of the half-tones.

	Major		Half-tone				Half-tone	
Degrees	1	2	3	4	5	6	7	8
	Minor	Half-tone			Half-tone		Half-tone	

As the minor scale is taught, it should be made clear to the student that the characteristic note, in either the major or minor scale, is the **third from the tonic.**

The third degree actually determines the scale. If it is a **major interval** the scale established will be a **major scale**; if it is a **minor interval** the scale established will be a **minor scale.**

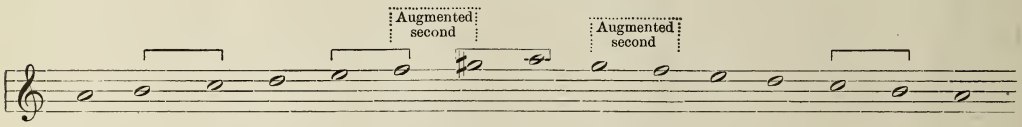
The early or ancient form of the minor scale, sometimes called the "Pure Form," is played on the exact notes of the major scale of which it is also the Relative, beginning with the sixth degree, as follows:



Play the scale over, noticing particularly the upper tetrachord.

In descending it is found quite satisfactory, but in ascending the whole tone between the seventh and eighth degrees gives a very unsatisfactory ending. This is due to the lack of a leading-tone,—half-step between the seventh and eighth degrees found in the major scale. In order, then, to obtain a leading-tone, the seventh degree must be raised one-half-step. The effect is at once found to be satisfactory. This form of the scale is known as the

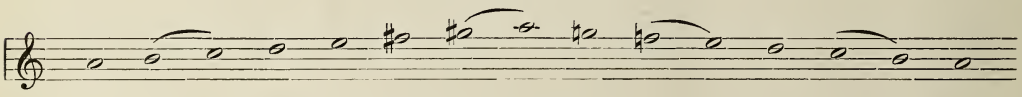
Harmonic-minor Scale



Play the scale over again in the new form, examining the upper tetrachord.

It will be observed that there are three half-steps in the Harmonic Minor Scale both ascending and descending (marked ⌐¬), also that the interval between the sixth and seventh degrees is a step and a half, known as the **Augmented Second.** The effect of this augmented second is regarded as unmelodious. So another form was invented called the **Melodic-minor Scale.** In this scale the sixth and seventh degrees are both chromatically raised ascending, and the early or pure form used descending.

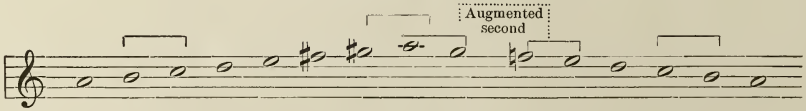
Melodic-minor Scale



Play the scale over comparing it with the Harmonic form.

A combination of the Melodic form ascending and the Harmonic form descending is largely used for piano practice, and is known as the **Mixed-minor Scale.**

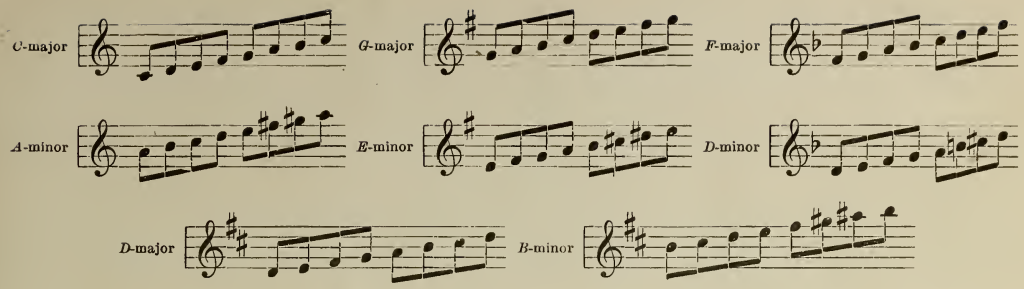
Mixed-minor Scale



Major and Minor scales are said to be **relative** to each other. On examination of the descending scale of the Pure Form of *A*-minor used in the Melodic scale (see Ex. above) it will be noticed that all the tones used are like those of the scale of *C*-major, and in the Harmonic-minor scale only one tone is altered. It should readily be seen that a close relation exists between *C*-major and *A*-minor, and so *A*-minor is called **Relative of *C*-major,** and *C*-major, **Relative of *A*-minor.**

Relative scales have the same Key-signature; this will necessitate the use of an accidental for raising the Leading-tone (7th degree), also an accidental for raising the sixth degree when using the Melodic form.

The Relative-minor begins on the sixth degree of the major scale, and the Relative-major on the third degree of the minor scale.



The relative major and minor scales should be taken up by the pupil at the same time, and in the order of the introduction of the different keys in this work.

When the tones of a scale are used *in any other order* than their regular succession, the word **key** instead of *scale* is applied to this collection of tones.

QUESTIONS

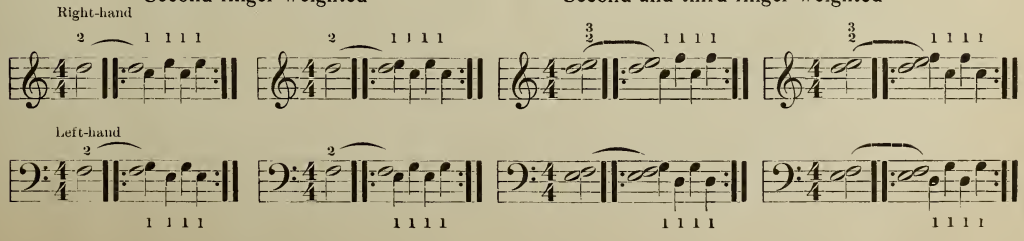
1. What is the difference between Major and Minor?
2. What is the principal characteristic note of a scale?
3. Which tetrachord of the Pure Form minor scale was found unsatisfactory? Why?
4. What degree was raised to form the Harmonic minor scale?
5. How many half-steps are found in the Harmonic-minor scale?
6. What kind of interval is found between the sixth and seventh degrees?
7. What other minor scale was invented?
8. What degrees were chromatically changed in this scale?
9. How is the Mixed-minor scale made up?
10. Has a Minor scale a Key-signature of its own?
11. What Key-signature does it use?
12. On what degree of the major scale does the minor scale begin?
13. On what degree of the minor scale does the major scale begin?

THE FOUNDATION OF SMOOTH SCALE PLAYING

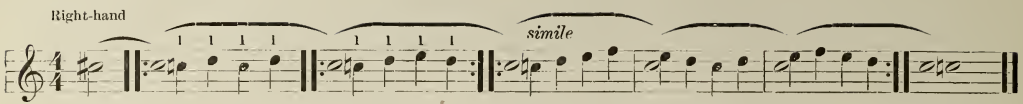
Smooth scale playing is one of the most difficult problems confronting the pupil. The thumb, the most important finger in scale work, is often sadly neglected. The ability to play a "pearly" scale can only be obtained by a free and perfect control of this finger. In order to obtain a smooth passage of the thumb under the hand, the wrist must be kept absolutely loose. The hand should slightly incline **towards the way in which it is traveling.**

One should have patience to discipline the thumb every day until the movement under and out becomes quick, rhythmical and smooth.

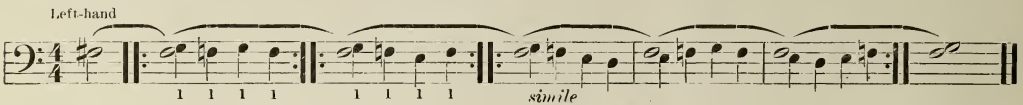
The following exercises must be played *very slowly*, the counting aloud, firm and sure. When the thumb passes under the hand, poise it for a fraction of a second over the note to be sounded.

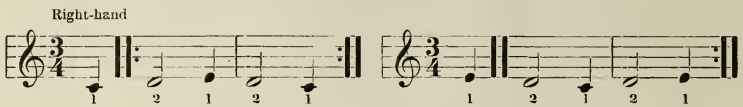


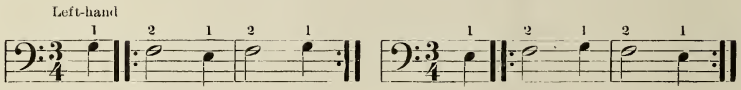
Second finger weighted

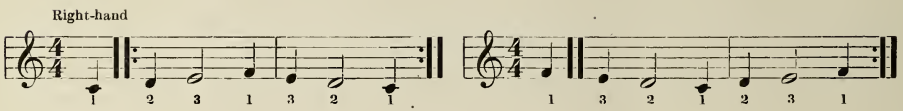


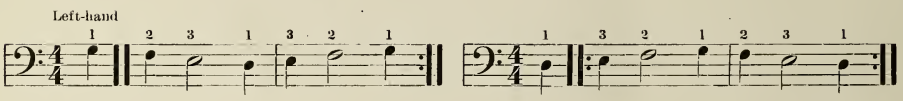
Second finger weighted





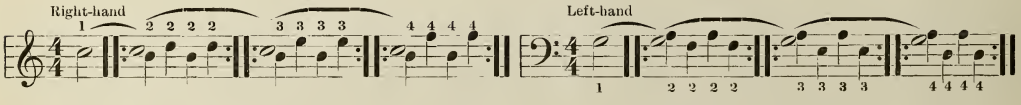


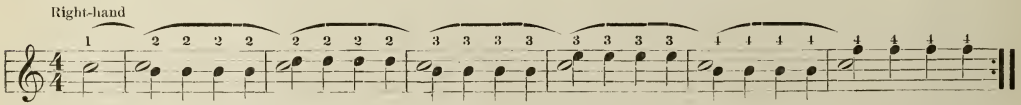


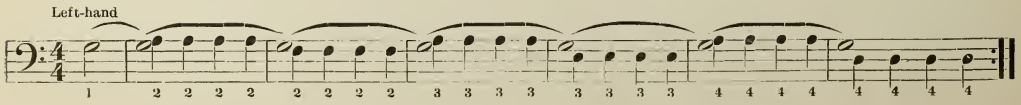


Passing of the Fingers over the Thumb

In the following exercises the *thumb* is to be weighted. For movement of the arm forward and back, see Fundamental Method (page 43). (Scale Preparatory Movement.) Carry the hand forward and back with a free movement of the arm, the fingers a little high. Raise the finger that is to play, poise it for an instant, then sound the note. Play *very slowly* and count aloud.







NAMES OF THE INTERVALS OF THE MAJOR SCALE

The difference in pitch which separates two tones, whether in combination or succession, is called an **Interval.** (See Fundamental Method, Part One, page 13.)

Intervals are counted upwards from the lower to the higher tone.

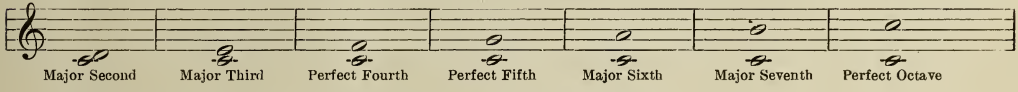
Intervals are of two kinds called **Natural** or **Numerical** — visible distances, and **Specific** — audible distances.

An interval takes its natural or numerical name from the number of degrees it occupies; and its specific name from the number of semi-tones it contains.

Taking *C* as the basis, all the natural or unaltered intervals of the Major Scale are named either **Major** or **Perfect,** as follows: The second, third, sixth and seventh intervals, are called **Major;** the fourth, fifth and octave, are called **Perfect.**

It will be observed that from a line to a space or a space to a line, is either an interval of a second, fourth, sixth or eighth (octave) — the even numbers; and the interval from a line to a line or a space to a space, is either a third, fifth, or seventh — the odd numbers.

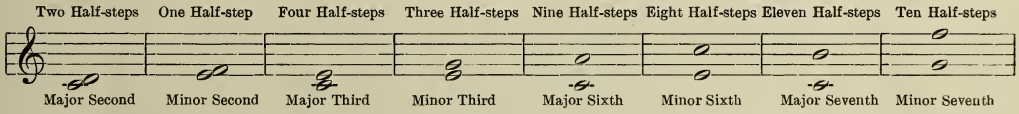
A quick perception of intervals is necessary if one wishes to become a rapid reader.



The altered intervals are called **Minor, Diminished** and **Augmented.**

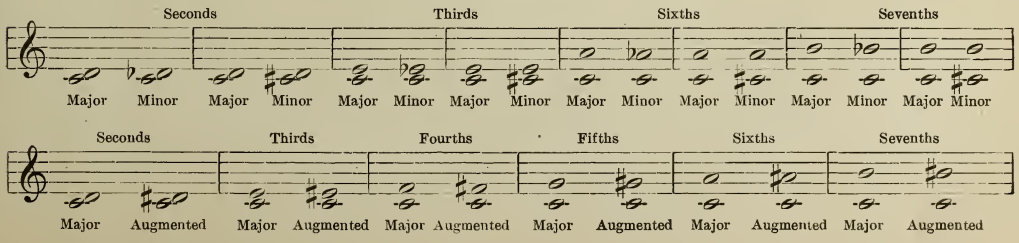
The word Major, like the word majority, means "greater." The word Minor, like the word minority, means "lesser." The word Augmented means expanding, making larger, and the word Diminished means contracting, or making smaller.

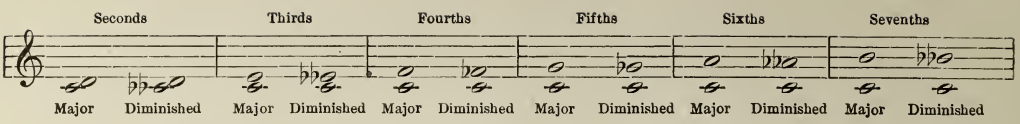
The interval between any two keys is called a **Second.** Between *C* and *D* (a Second) two half-steps are found, but between *E* and *F* (also a second) only one-half step is found. Now if from *C* to *D* is a Second and from *E* to *F* is also a Second, then there must assuredly be two kinds of seconds used, and each must have a proper name to distinguish it from the other. The same will be found true of thirds, sixths, and sevenths, each upon examination will be found to have a large and a small interval. The "greater" interval is called **Major,** and the smaller or "lesser" interval **Minor.**



It will be observed that the difference between major and minor intervals is a semi-tone, therefore it follows that a major may be converted into a minor interval, either by lowering the upper note, or by raising the lower note a half-step. Conversely, by either raising the upper note or by lowering the lower note, a minor may be converted into a major interval. Care must be taken in such cases never to change the letter-name of either note or interval.

If we chromatically raise a major or perfect interval, we expand it or make it an augmented interval, and if we chromatically lower a minor or perfect interval, we contract it or make a diminished interval.

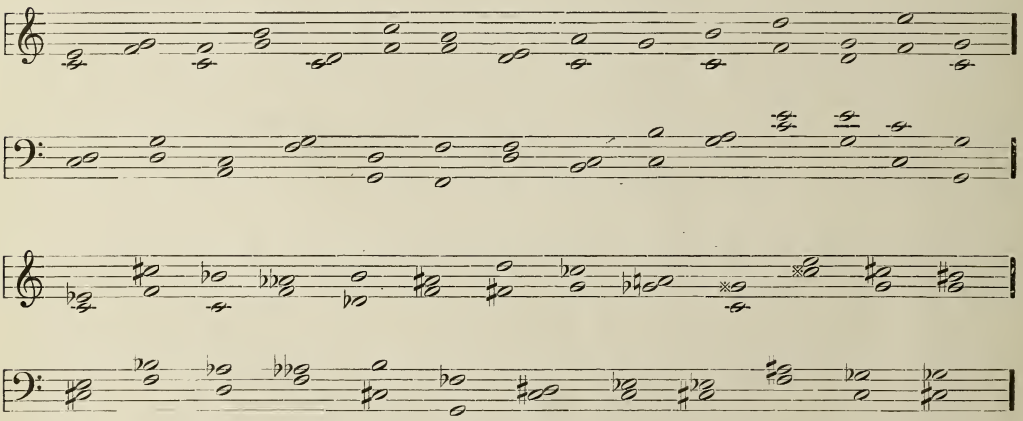




QUESTIONS

1. What is an interval?
2. How many kinds of intervals are there?
3. What are their names?
4. What are the natural or unaltered intervals of a scale called?
5. Name the four major intervals.
6. Name the three perfect intervals.
7. What are the altered intervals called?
8. When referring to an interval, what does the word Major mean? Minor?
9. What does the word Augmented mean?
10. What does the word Diminished mean?
11. How can a major be told from a minor interval?
12. How is a major converted into a minor interval?
13. How is a minor converted into a major interval?
14. If a major or perfect interval is chromatically raised what kind of interval is formed?
15. If a major or perfect interval is chromatically lowered what kind of interval is formed?

Give the Numerical and Specific Name of the Following Intervals



Note: The double-sharp (𝄪) indicates that the tone to be considered is a **whole tone higher** than the primary tone. The double-flat (𝄫) indicates that the tone to be considered is a **whole tone lower** than the primary tone.

The teacher should point out at the piano the various intervals and the number of semi-tones they contain, until the pupil has a perfect mental understanding of the same.

Three Staccato-touches

The exercises given below should be practised daily until the three staccato-touches are under perfect control.

TOUCH I. **Wrist-staccato**: The fingers must be held well curved. The key must be struck by the ball of the finger; the striking action must eminate from the wrist joint, the arm remaining level and quiet, but not rigid.

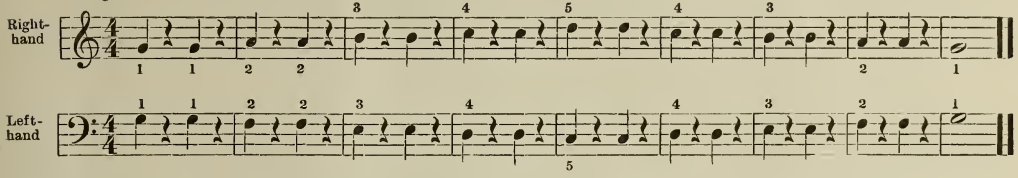
At first let the hand fall of its own weight; then let the action be quick and light. The hand must be returned to its raised position as soon as the key has been struck. The greatest care should be exercised that the notes are not played with the fingers.

TOUCH II. **Finger-staccato :** In this form the action is entirely from the knuckle joint. The fingers must be well rounded as before and held in stroke position. The finger must be returned to stroke position as soon as the key has been struck. The attack must be quick and decided.

TOUCH III. **Flexed Finger-staccato :** The finger should be stretched out nearly straight, then flex the point of the finger sharply across the surface of the key towards the palm of the hand. The outside of the hands should drop a trifle, the second finger knuckle-joint being slightly higher than the fifth finger knuckle-joint. The movement of the first (thumb) finger must be somewhat lateral or slanting. The hand should be allowed to rotate slightly when the four fingers are used in succession.

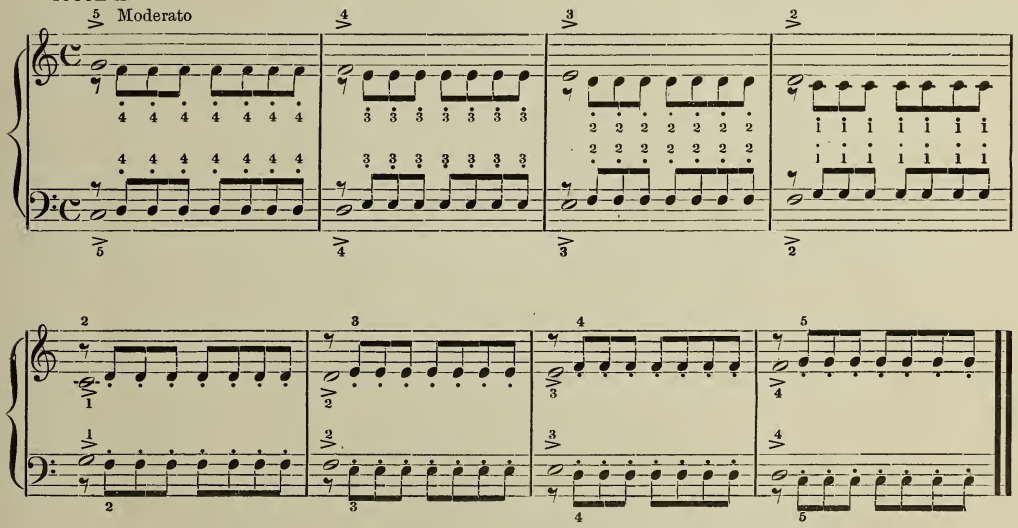
TOUCH I and III.

a: Lento
b: Moderato
c: Allegretto



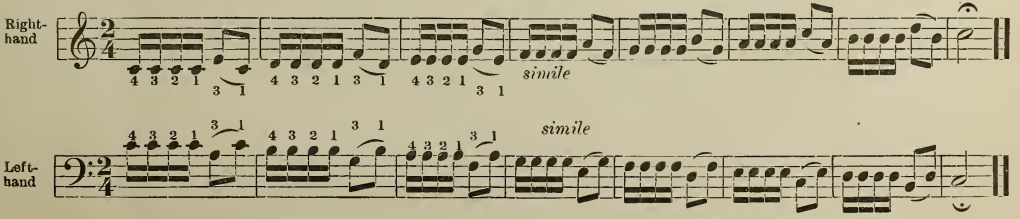
In the following exercise the arm-weight is to be sustained naturally upon the whole notes.

TOUCH II.

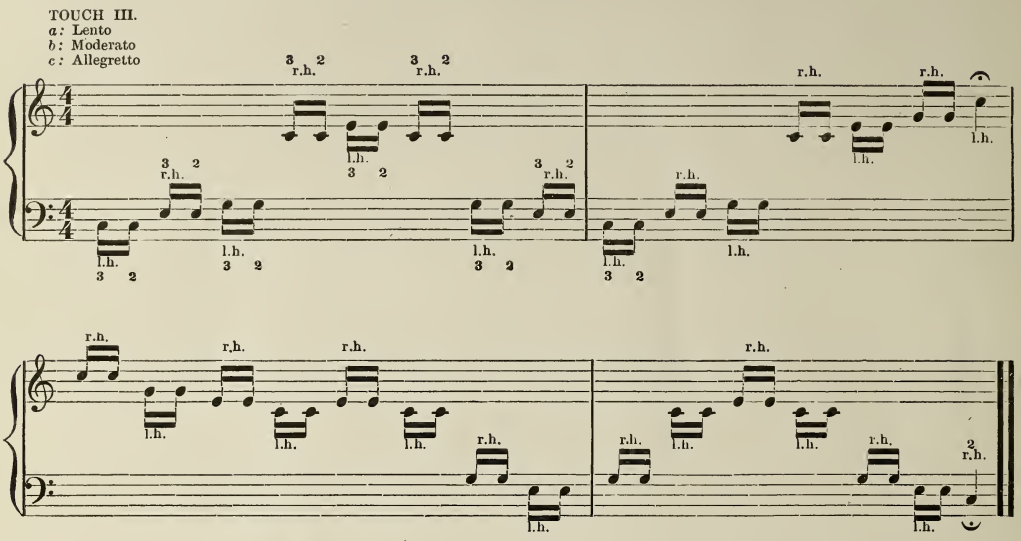


TOUCH III

a: Moderato
b: Allegretto



This study is somewhat difficult, but it can be taught to very young pupils. The pupil should learn first the single note, or letter, to be played; afterwards play the two notes.



CONSONANT AND DISSONANT INTERVALS

Intervals are divided into two classes, namely, **Consonant** and **Dissonant.** The Consonant intervals are sub-divided into two classes, namely, **Perfect** and **Imperfect.**

Perfect Consonances
- Perfect Unison
- Perfect Fourth
- Perfect Fifth
- Perfect Octave

Imperfect Consonances
- Major and Minor Thirds
- Major and Minor Sixths

Dissonances
- Major and Minor Seconds
- Major and Minor Sevenths
- All Augmented and Diminished intervals

The musical effect of the consonant intervals is pleasing to the ear. Dissonant intervals on the contrary, are not pleasing, the musical effect being more or less harsh to the ear. Dissonant intervals require "resolution," that is, one or both members must move away from each other, or towards each other.

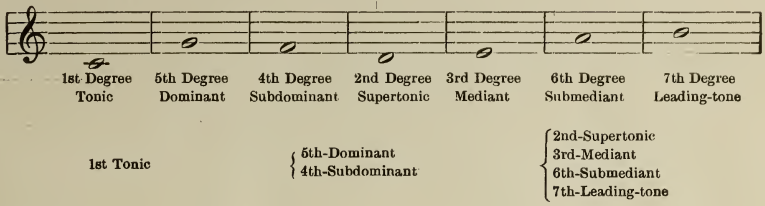
A **Unison** is a combination of two tones having the **same pitch,** sometimes called a **Prime.**

NAMES OF SCALE DEGREES

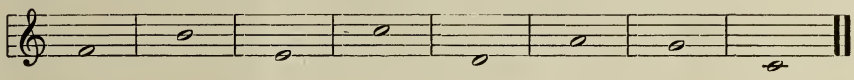
Besides the letter or number name, each degree of the scale has a fixed name.

The First tone or degree of the scale is called the **Tonic,** and is the most important member of the scale group, it being the beginning and ending of the succession. The second and third in importance are the Fifth which is called the **Dominant,** and the Fourth which is called the **Lower-dominant,** or **Subdominant.** These three tones, **Tonic, Dominant** and **Subdominant,** are the principal members of each scale.

The Second degree is called the **Supertonic**, the Third degree is called the **Mediant**, the Sixth degree is called the **Submediant**, and the Seventh degree is called the **Leading-tone**, so named because of the strong tendency of this note to rise to the Tonic, thus completing the scale.



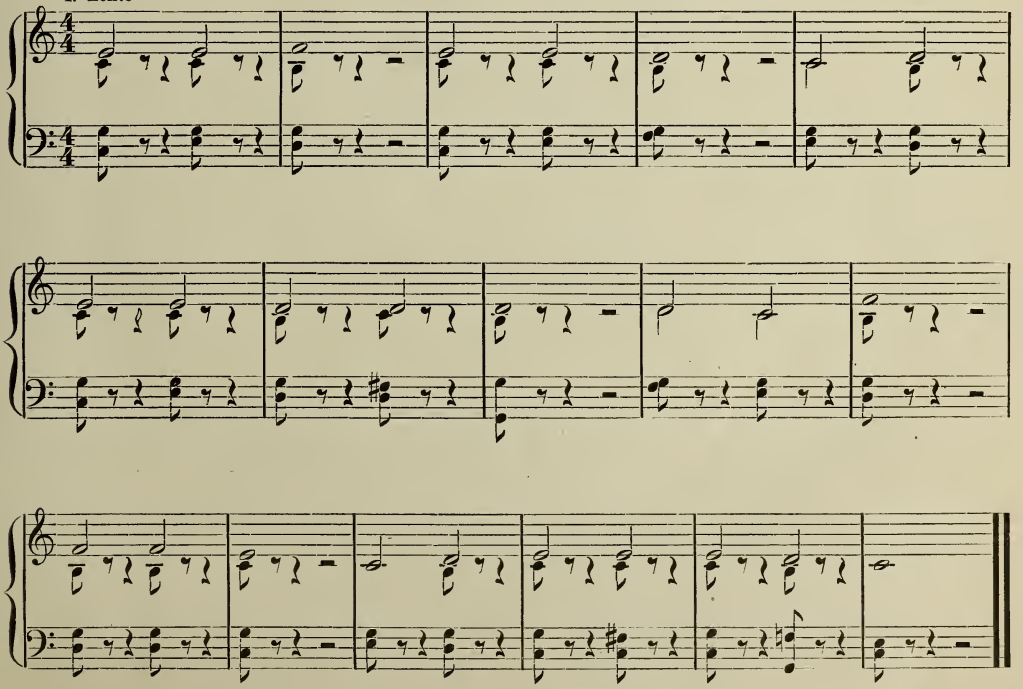
Give the scale-degree and fixed name of the following notes

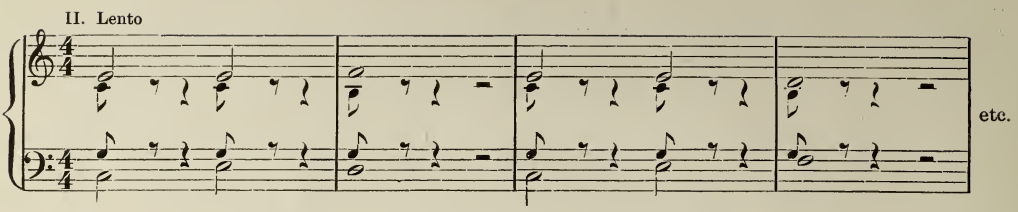


Clinging Legato- and Staccato-touches Combined

First: Play the Soprano note as *legato e cantabile* as possible, and all the other parts as *staccato* as possible. Second: Play the Soprano and Bass *cantabile*, the other two parts as *staccato* as possible. The chord-touch is used here. (See Fundamental Method, page 48.)

I. Lento





Many easy Chorales and hymn-tunes can be used to develop the above thought.

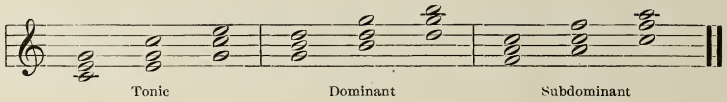
TRIAD-CHORDS

The Common Chord was touched upon in the Fundamental Method (page 43), and the Three positions — first and second inversions of the Triad-chord, illustrated. A further study of Triad-chords should be taken up in this grade.

If the pupil has learned the circle of letters as given on page 13 of the Fundamental Method, it should be an easy matter for him to learn, gradually, as he progresses, the Triad-chords of any key he may be studying.

A Triad-chord founded on the 1st, 3rd and 5th degrees of the scale, is called the **Tonic-chord.** A Triad-chord founded on the 4th, 6th, and 8th degrees of the scale, is called the **Subdominant-chord.** A Triad-chord founded on the 5th, 7th and 9th degrees of the scale, is called the **Dominant-chord.**

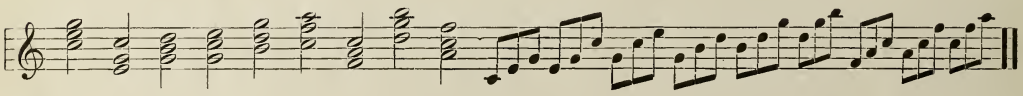
The Tonic, Dominant and Subdominant chords of *C*, and their inversions, are as follows: — Tonic — *C, E, G. E, G, C. G, C, E.* Dominant — *G, B, D. B, D, G. D, G, B.* Subdominant — *F, A, C. A C, F. C, F, A.*



The pupil should be required to recite each Triad, and inversions of the same, until they are firmly implanted in his mind.

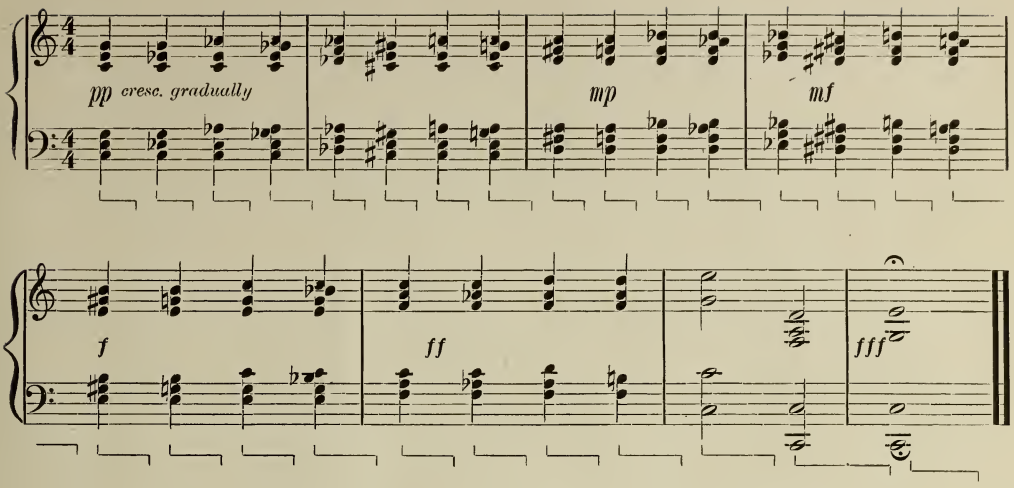
Chords founded on the other intervals of the scale are called after the fixed name of the scale. The most important chords are the three mentioned. The pupil should learn to recognize these chords at sight, and in any key that he has learned the scale of.

In the following exercise the pupil should be required to tell quickly whether the chord is Tonic, Dominant or Subdominant; also whether in First, Second or Third Position.



Chord Study

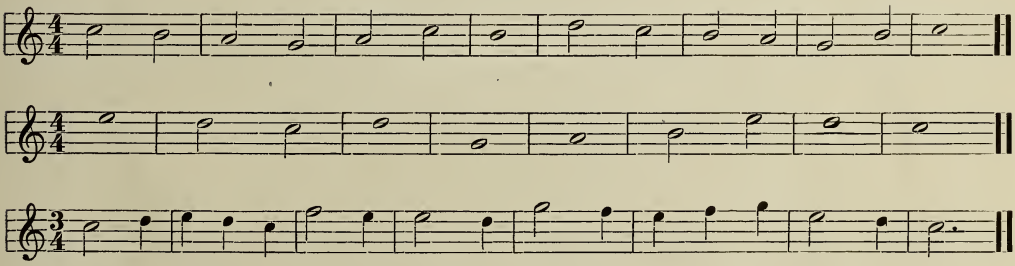
The following study should be memorized. It begins very softly, followed by a gradual *crescendo* to the utmost *forte* the pupil can obtain. This will vary according to the age of the pupil. This study can also be played under the "Clinging Legato" and "Staccato" touch. The progression is made through the major, minor and Dominant-seventh chords.



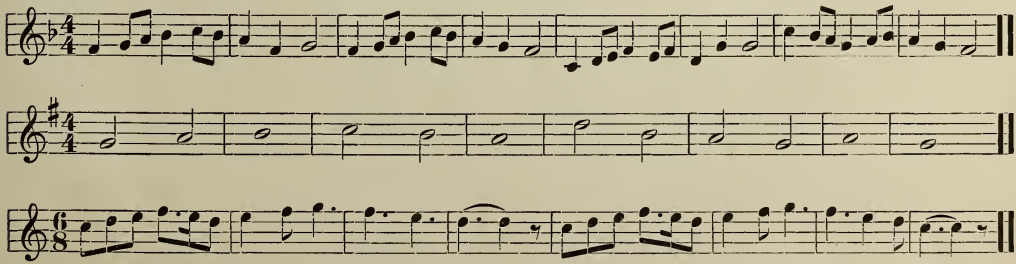
PHRASE ANALYSIS

"The Musical Motive and Phrase" were explained in the Fundamental Method (page 21). The pupil should reread the matter very carefully, examining the Phrase, and noting the number of measures the *regular* Phrase extends through.

Correctly phrase the following exercises. (Draw the Phrase-sign over the correct number of measures.) Point out the measures that are rhythmically alike, and tell what degree of the scale each Phrase ends upon.



Mark the Motive and the Phrase in the following.



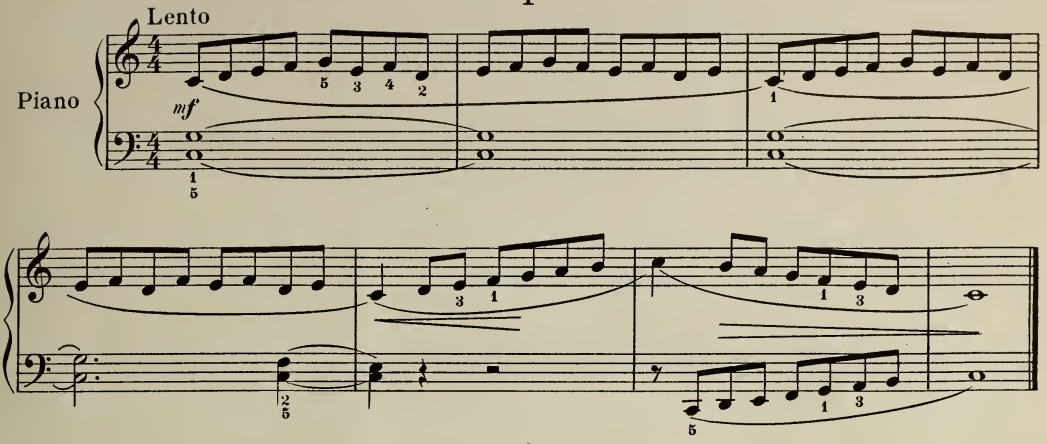
Note: The teacher would do well to extend this lesson further. The Fundamental Method will furnish much good material.

GRADE I

Section B

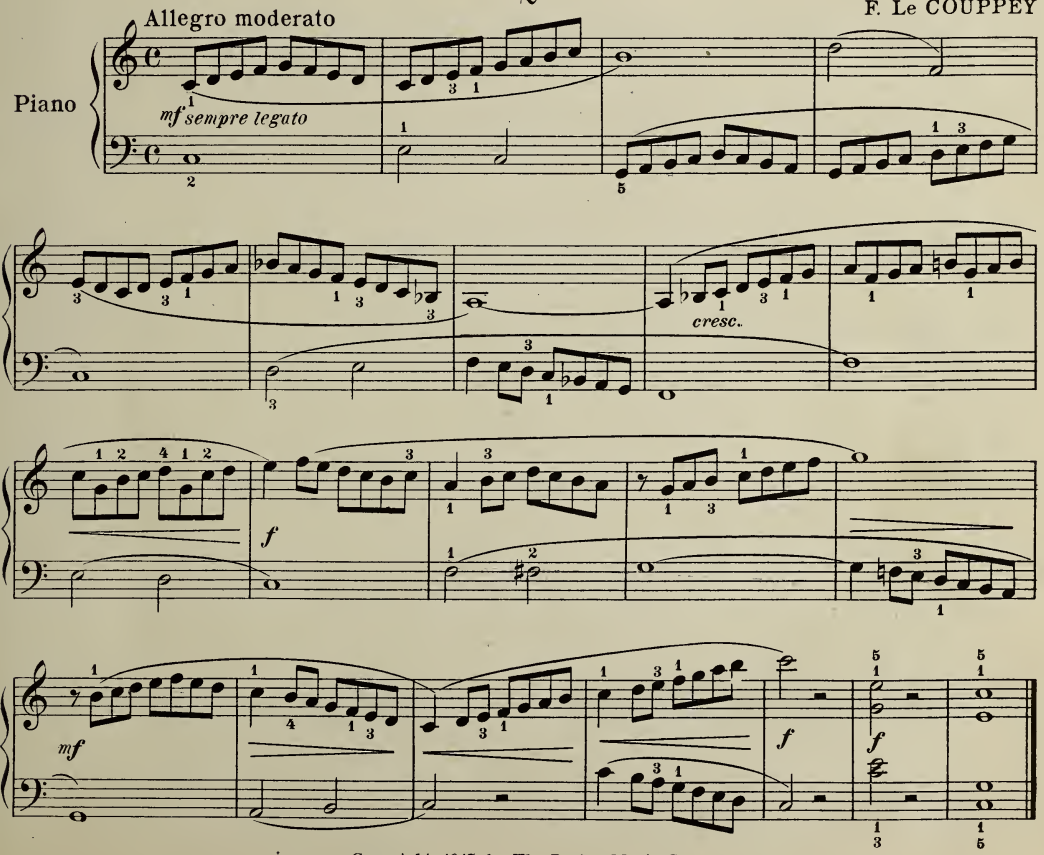
1

HENRI BERTINI



2

F. Le COUPPEY



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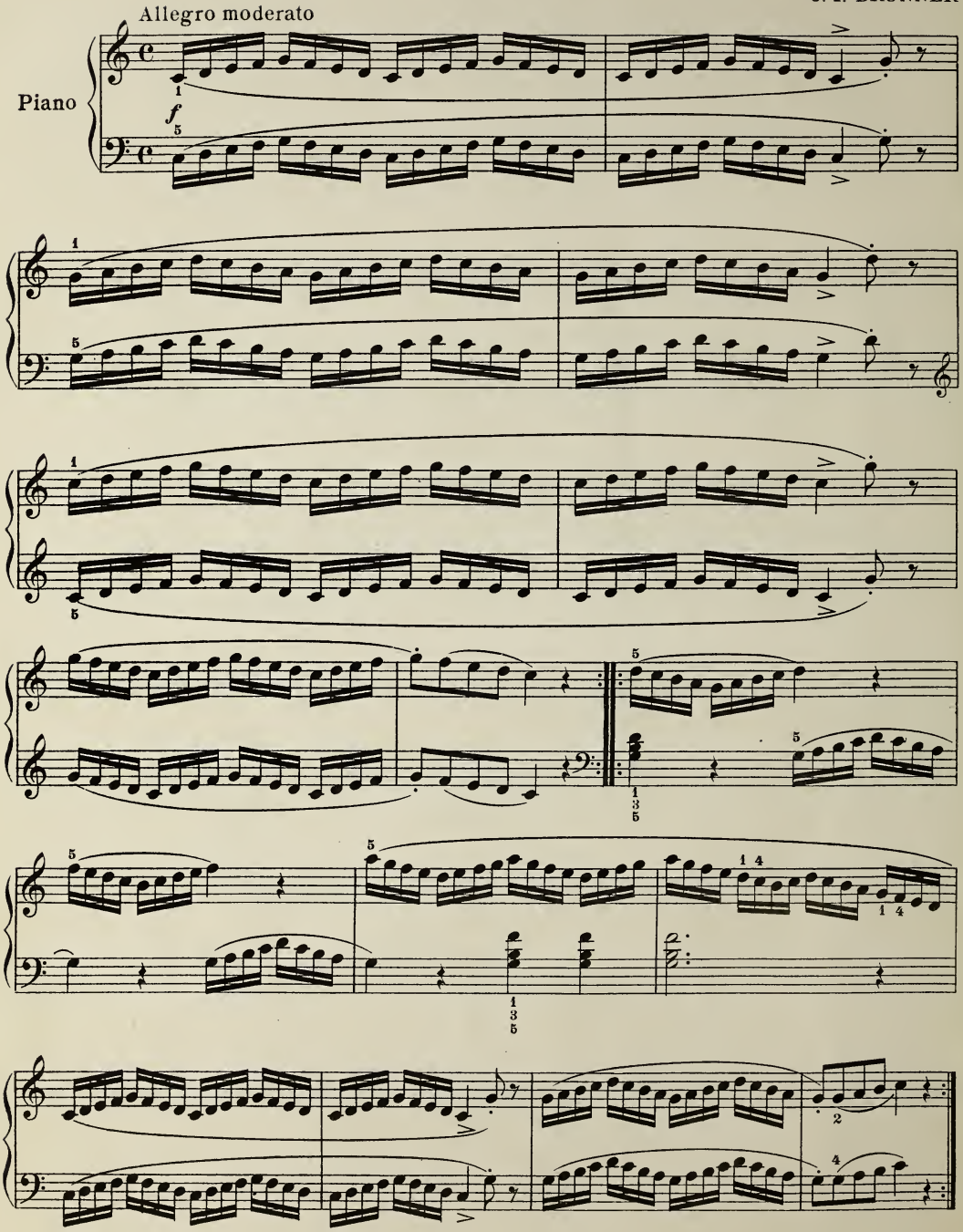
3

C. T. BRUNNER

Allegro moderato

Piano

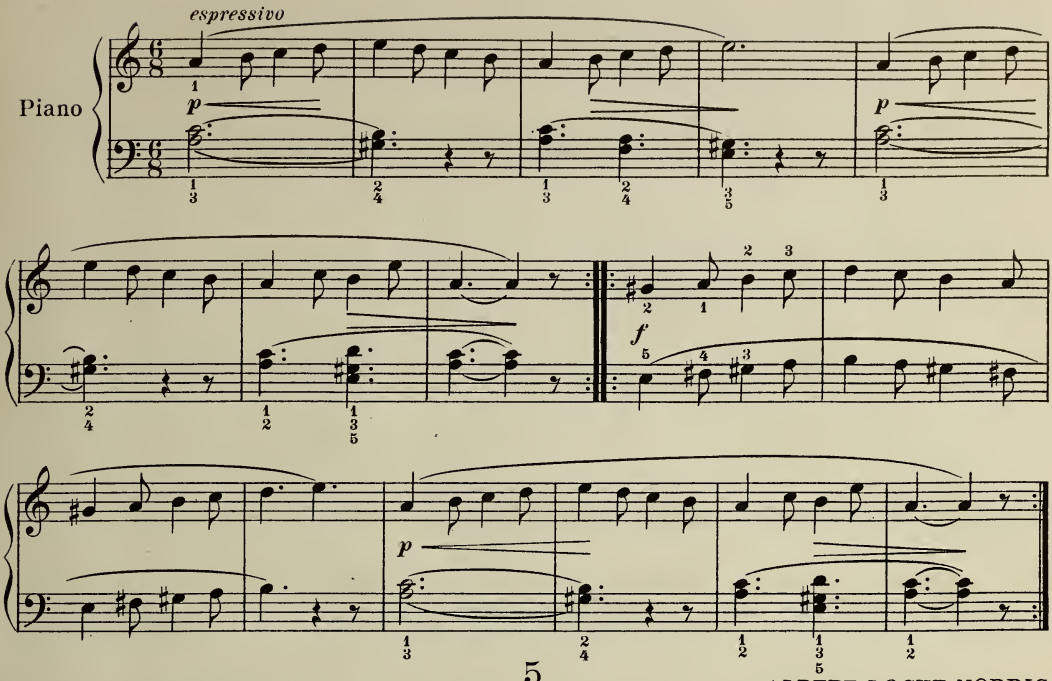
f



Andantino

espressivo

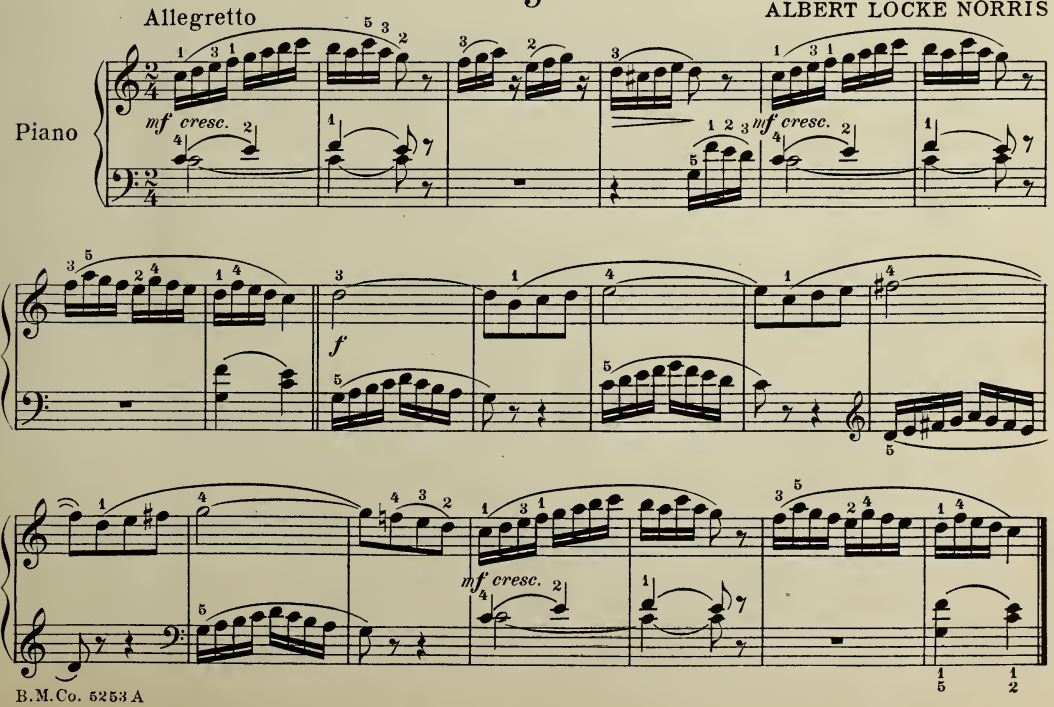
CORNELIUS GURLITT



5

Allegretto

ALBERT LOCKE NORRIS



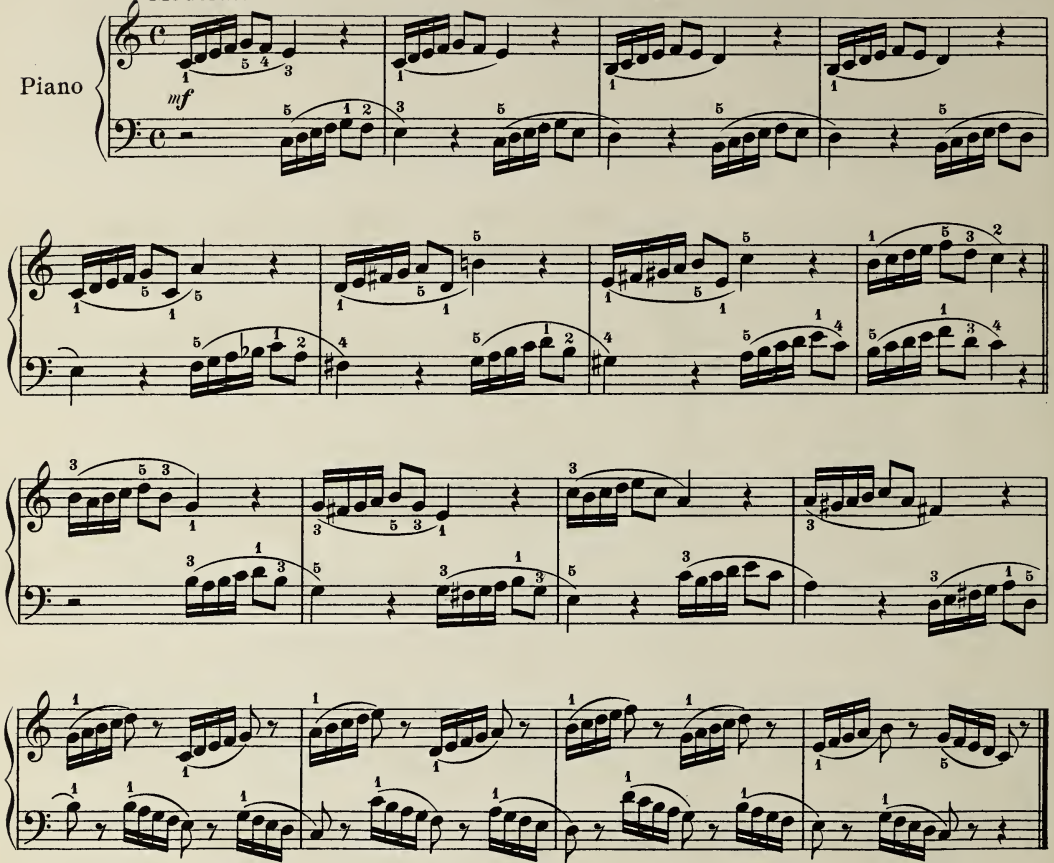
6

LOUIS KÖHLER

Moderato

Piano

mf



7

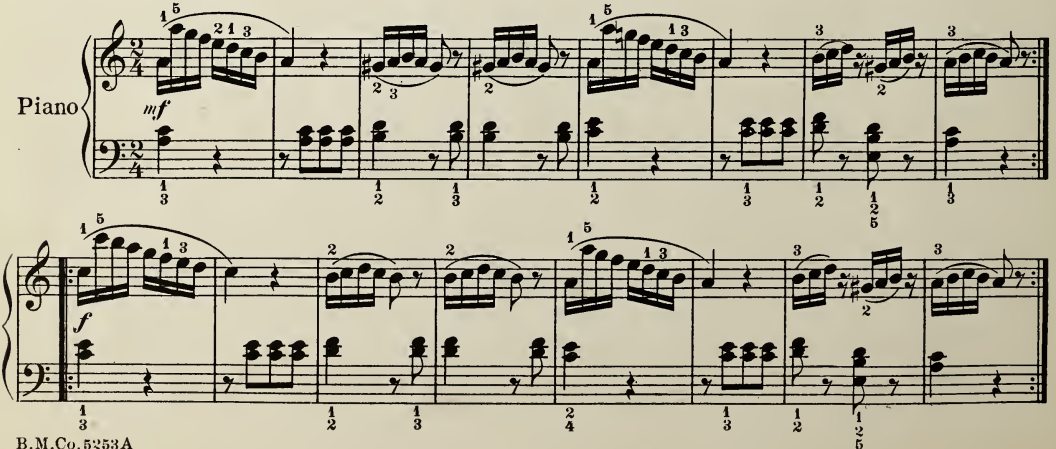
CORNELIUS GURLITT

Allegretto

Piano

mf

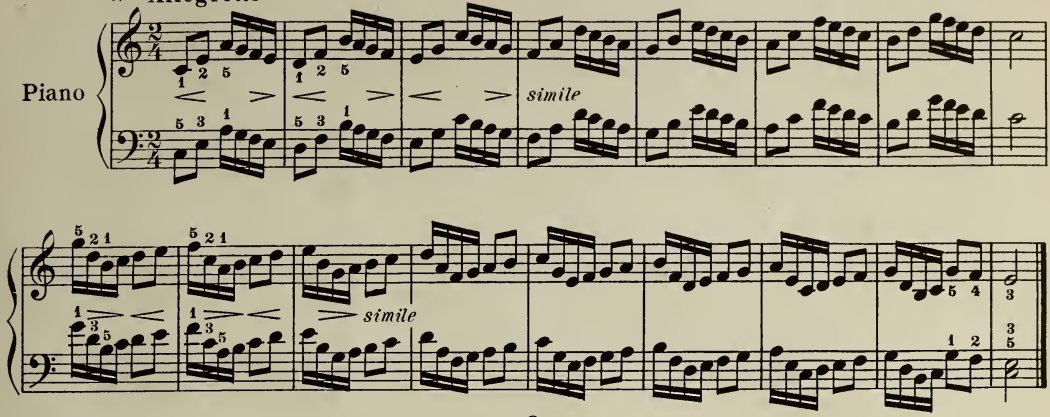
f



8

a) - Moderato
b) - Allegretto

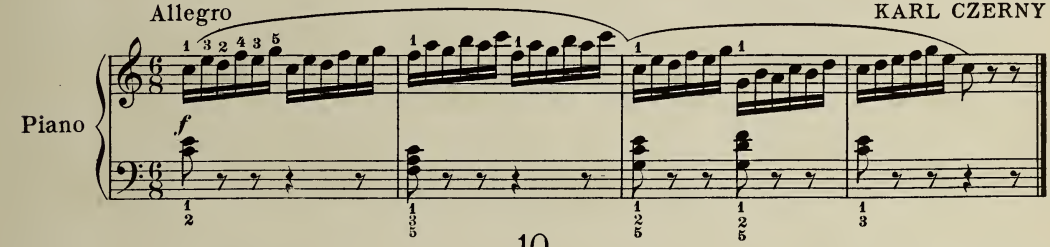
L. STREABBOG



9

Allegro

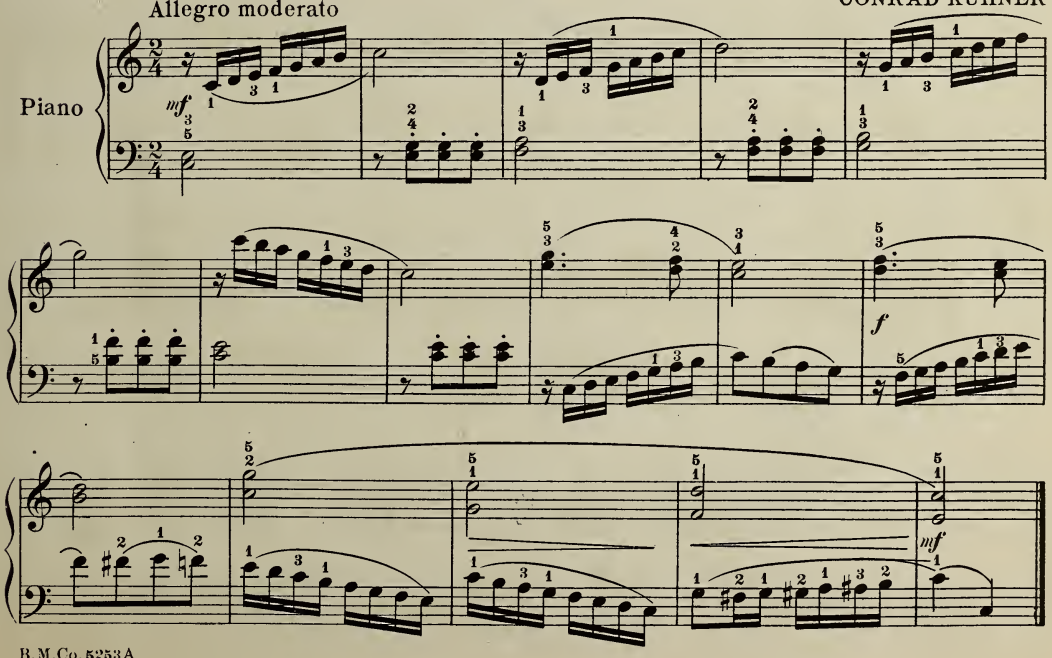
KARL CZERNY



10

Allegro moderato

CONRAD KÜHNER

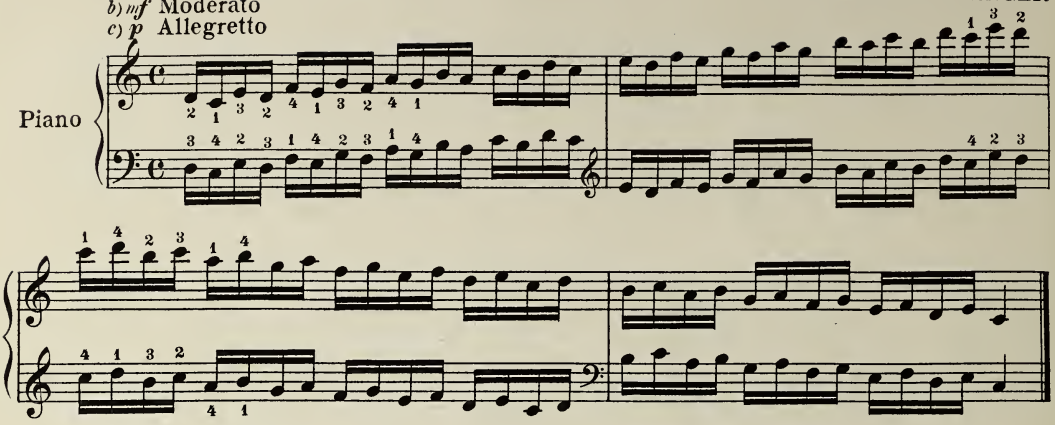


11

a) *f* Lento
b) *mf* Moderato
c) *p* Allegretto

OSCAR BERINGER

Piano

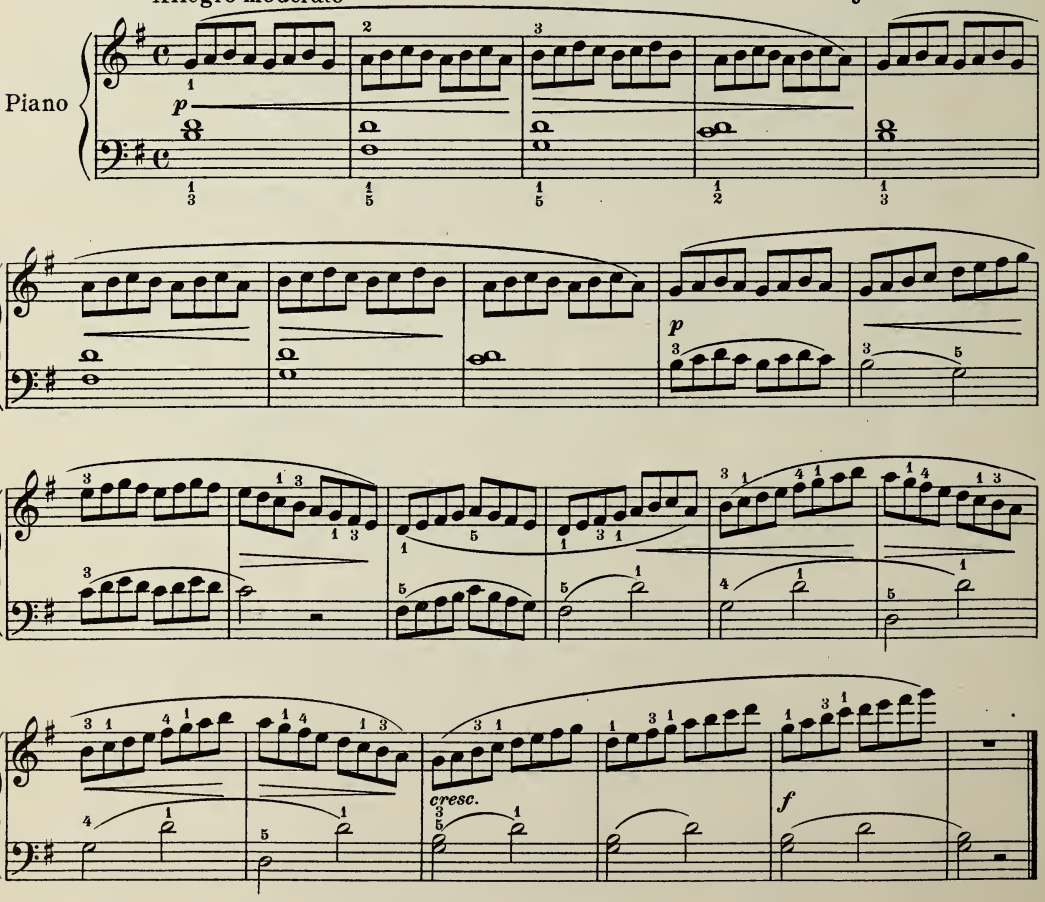


12

Allegro moderato

J. B. DUVERNOY

Piano



13

HENRI BERTINI

Lento

Chorale

Piano

mf

mf

mf

f

14

CORNELIUS GURLITT

Andante

espressivo

Piano

mp legato

p

mp

cresc.

f

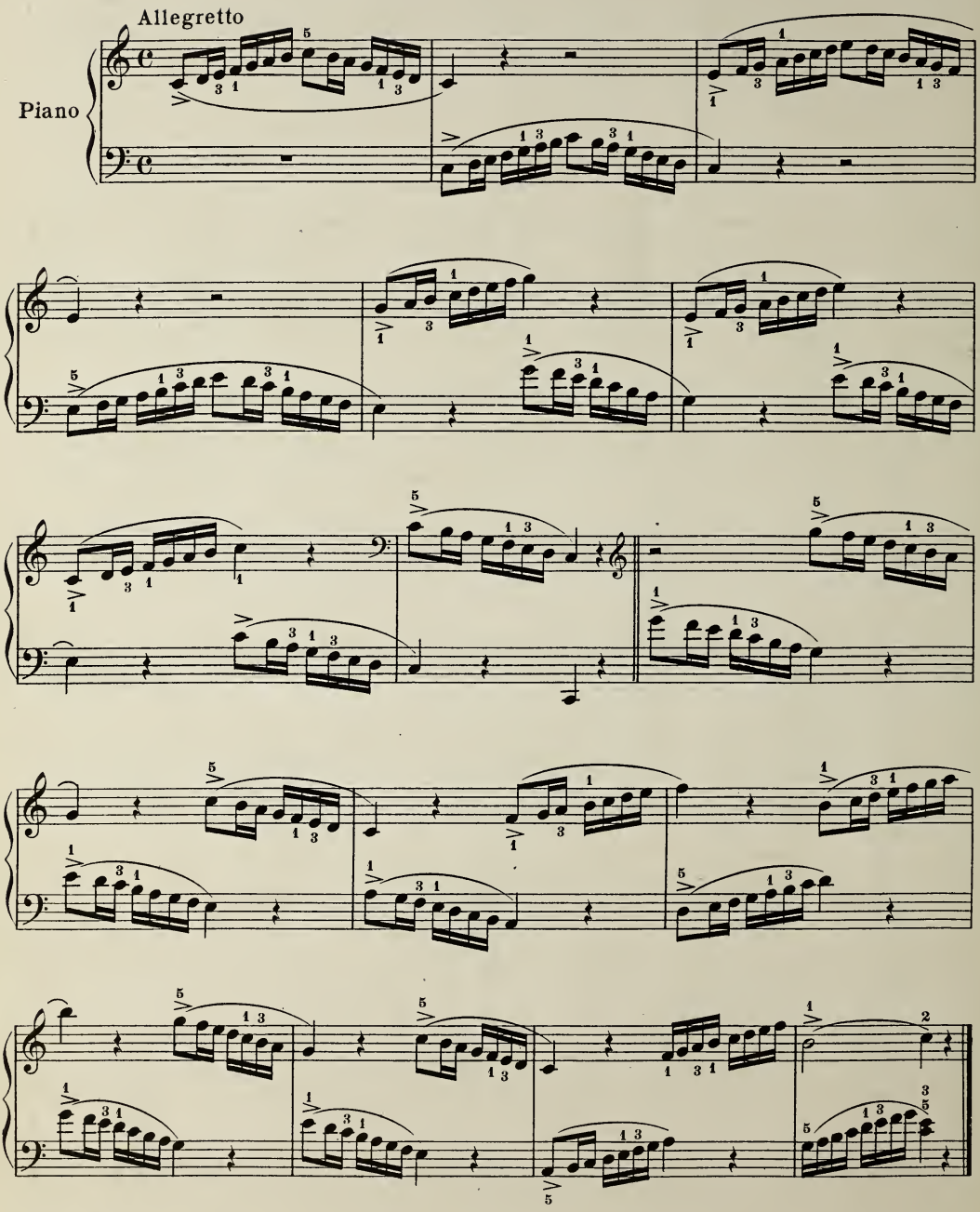
mp

1

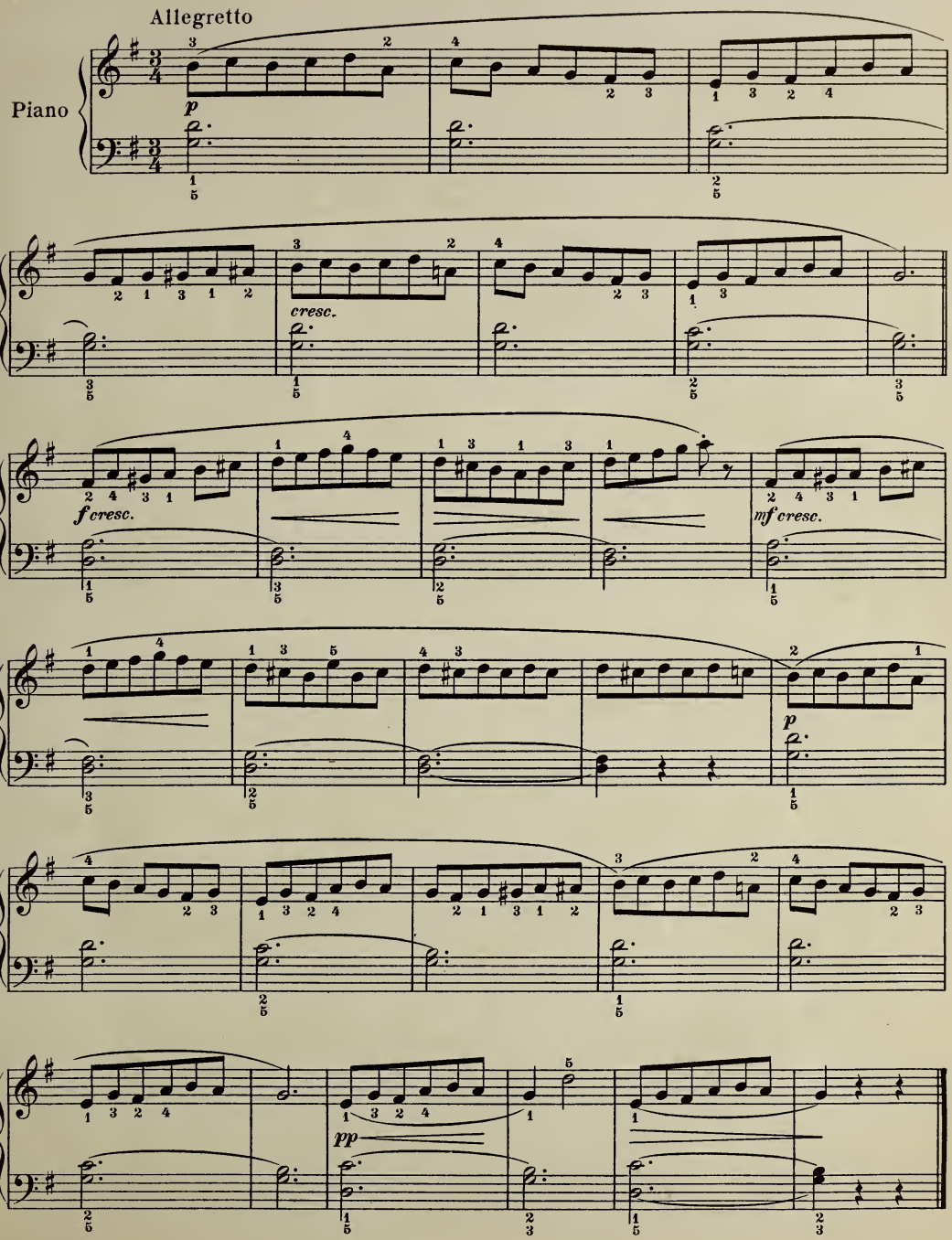
2

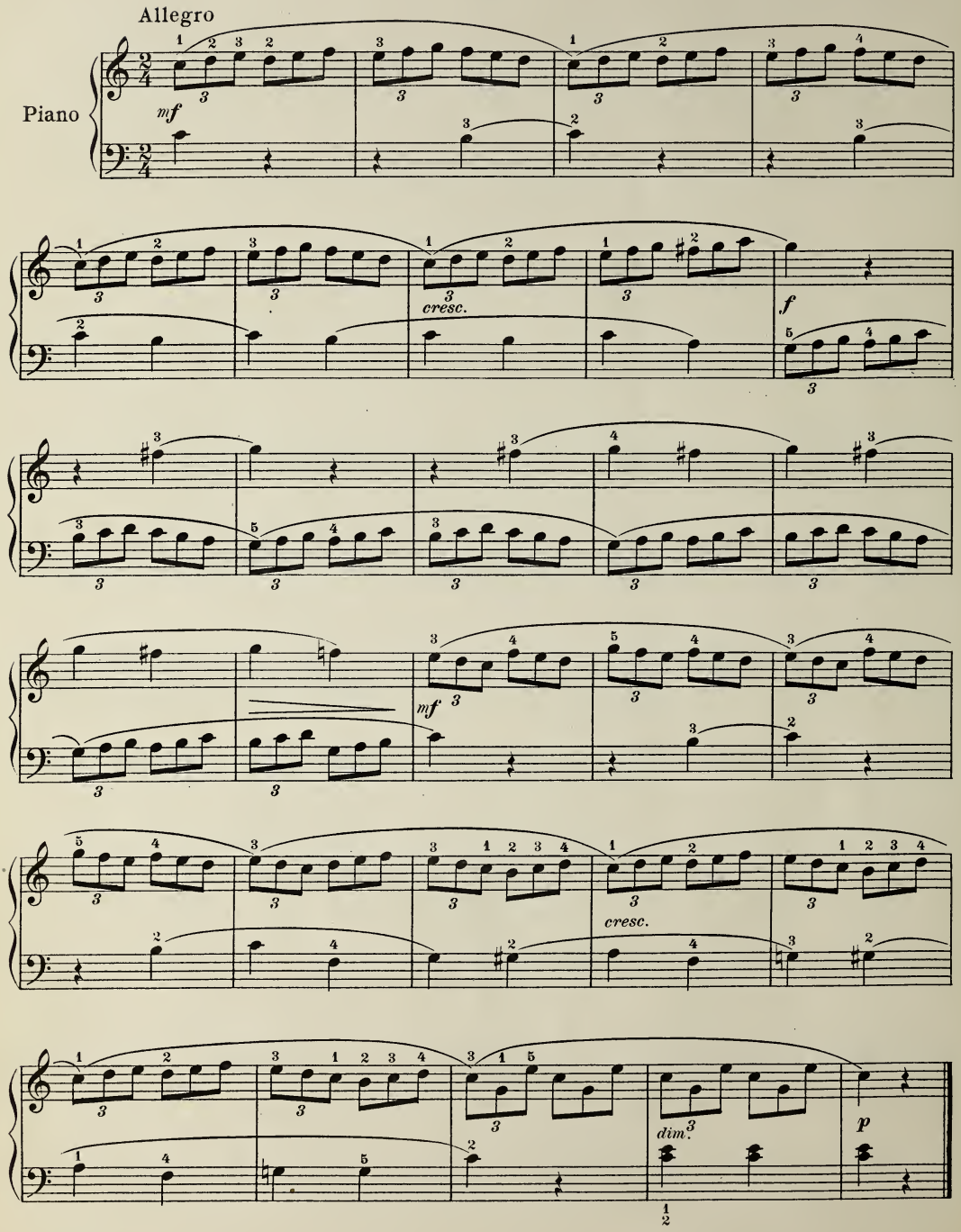
15

LOUIS KÖHLER



F. Le COUPPEY




Allegro
Piano
mf
cresc.
f
mf
cresc.
dim.
p

18

KARL CZERNY

Allegretto

Piano

p *cresc.* *poco a poco*

mf *p* *cresc. poco a poco*

mf

19

H. WOHLFAHRT

Allegro moderato

Piano

f *cresc.*

dim. *mf*

20

KARL CZERNY

Allegro

Piano

p

cresc.

f

21

F. Le COUPPEY

Andante

Piano

mp dolce

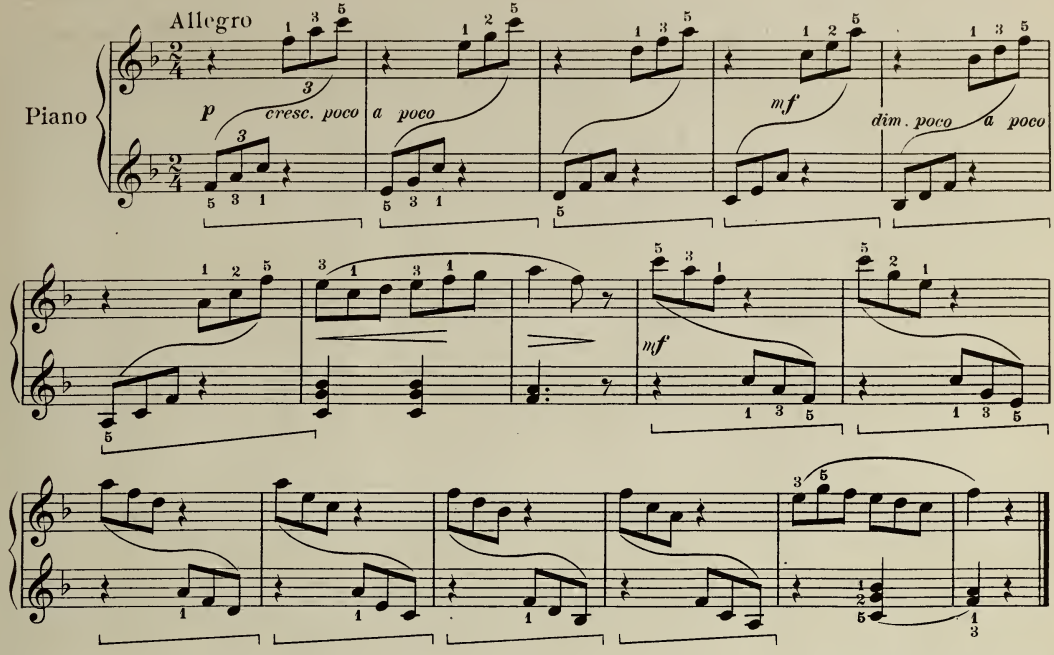
mf

cresc.

mp

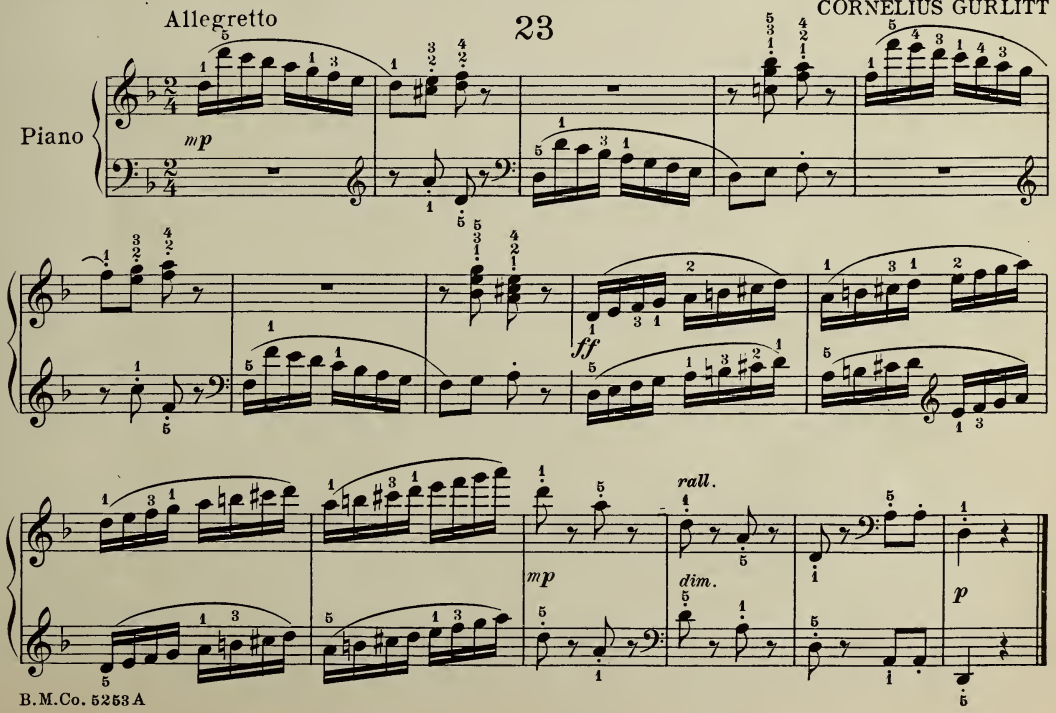
22

CORNELIUS GURLITT



23

CORNELIUS GURLITT



24

Lento

FRIEDRICH WIECK

con espressione

Piano

p dolce

ten.

p

25

Moderato

C. T. BRUNNER

Piano

f

mf

f

p cresc.

f

mf

p

f

mp cresc.

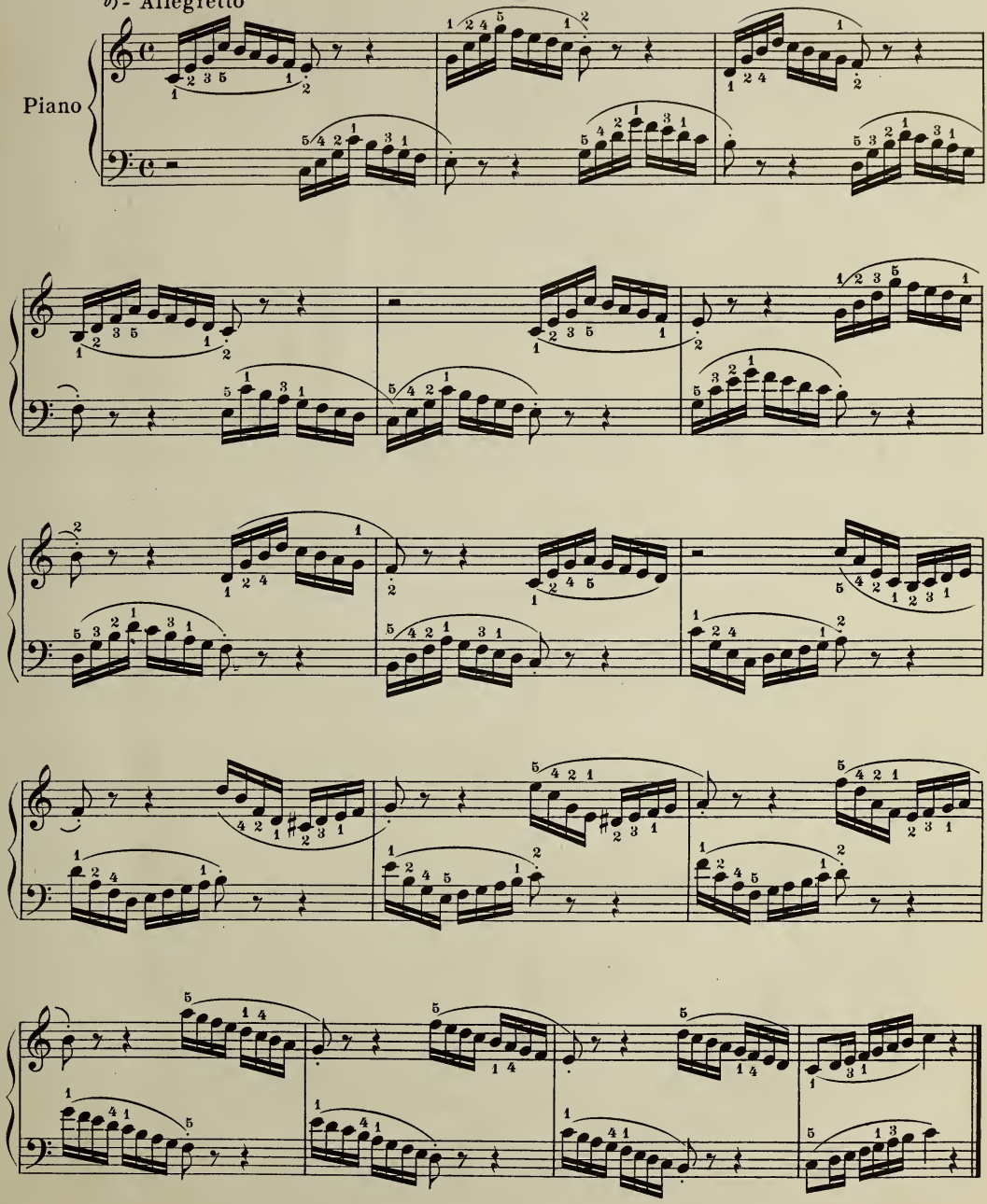
f

26

a) - Moderato
b) - Allegretto

LOUIS KÖHLER

Piano



27

KARL CZERNY

Allegretto

Piano

mf

cresc.

f

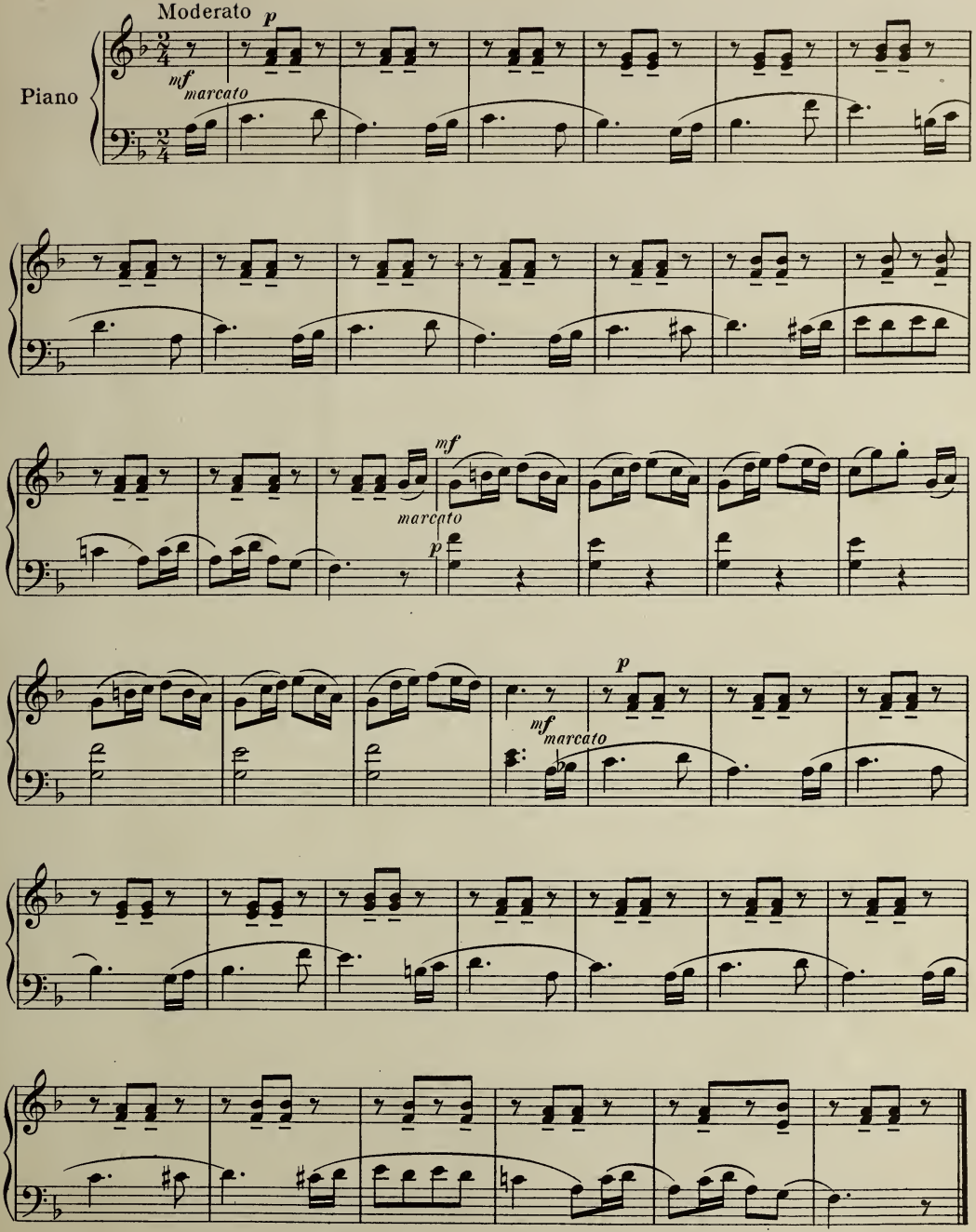
28

HENRI BERTINI

Andante

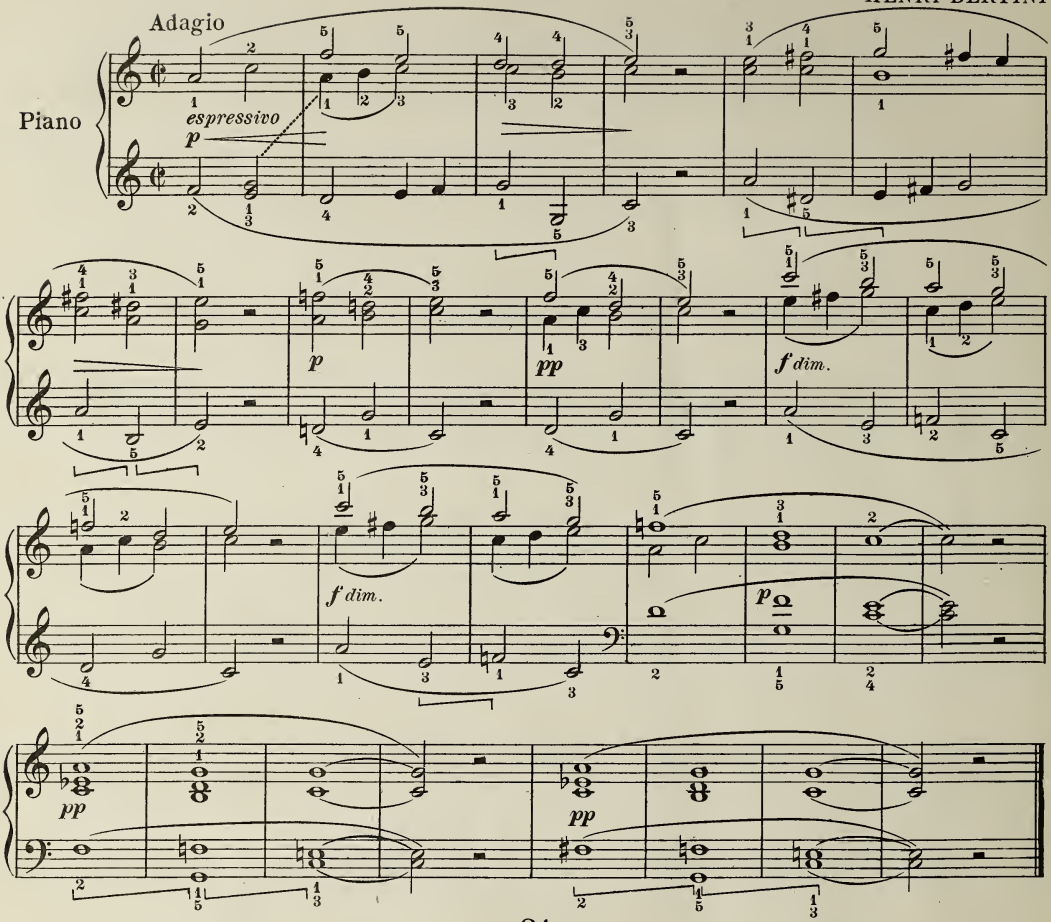
Piano

p


Moderato
p
Piano
mf
marcato
mf
marcato
p
p
mf
marcato

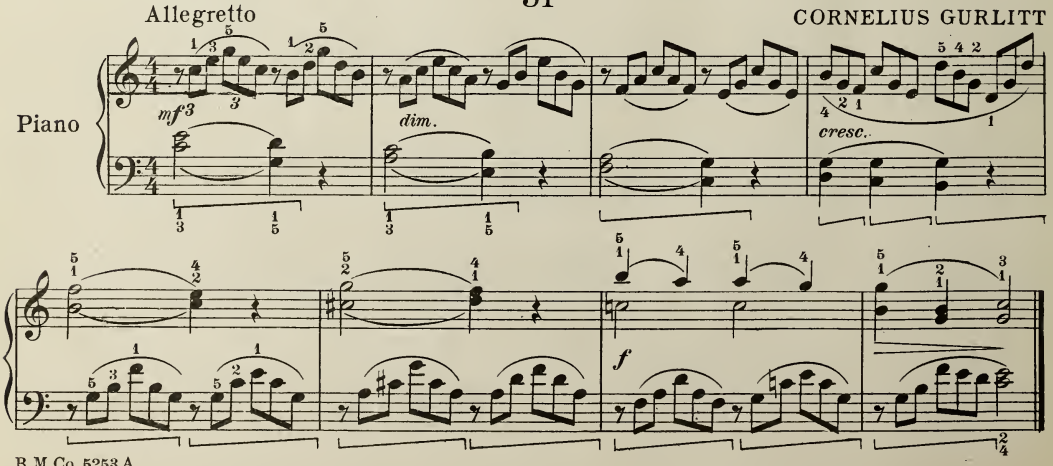
30

HENRI BERTINI



31

CORNELIUS GURLITT



Allegretto

ALBERT LÖSCHHORN

Piano

p

mf

sfz

sfz

33

Allegro moderato

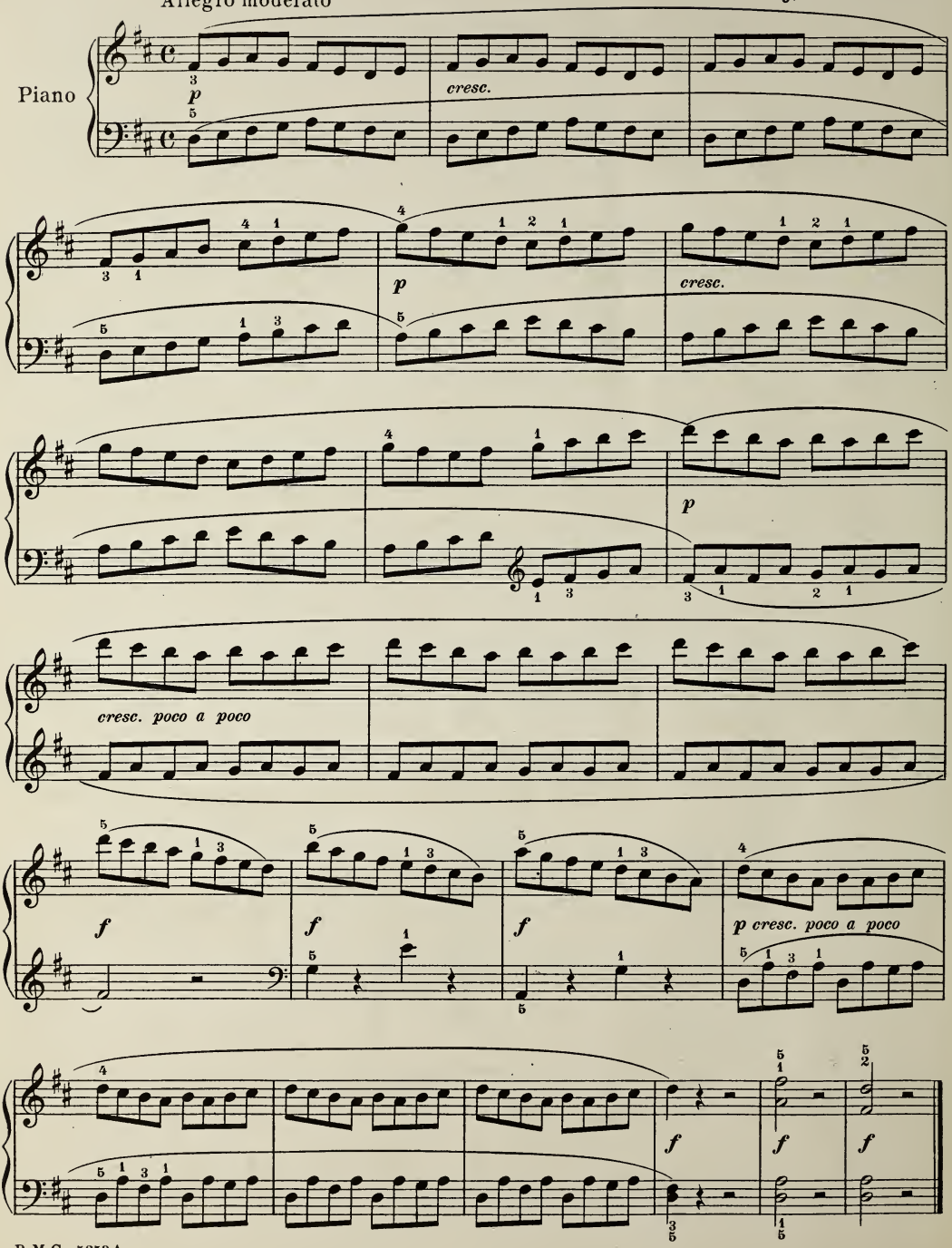
KARL CZERNY

Piano

34

Allegro moderato

J. B. DUVERNOY



35

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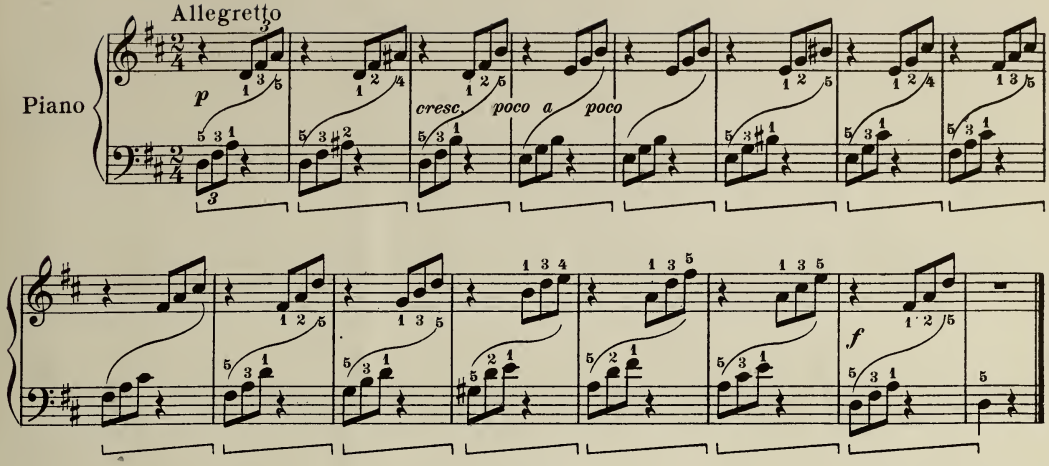
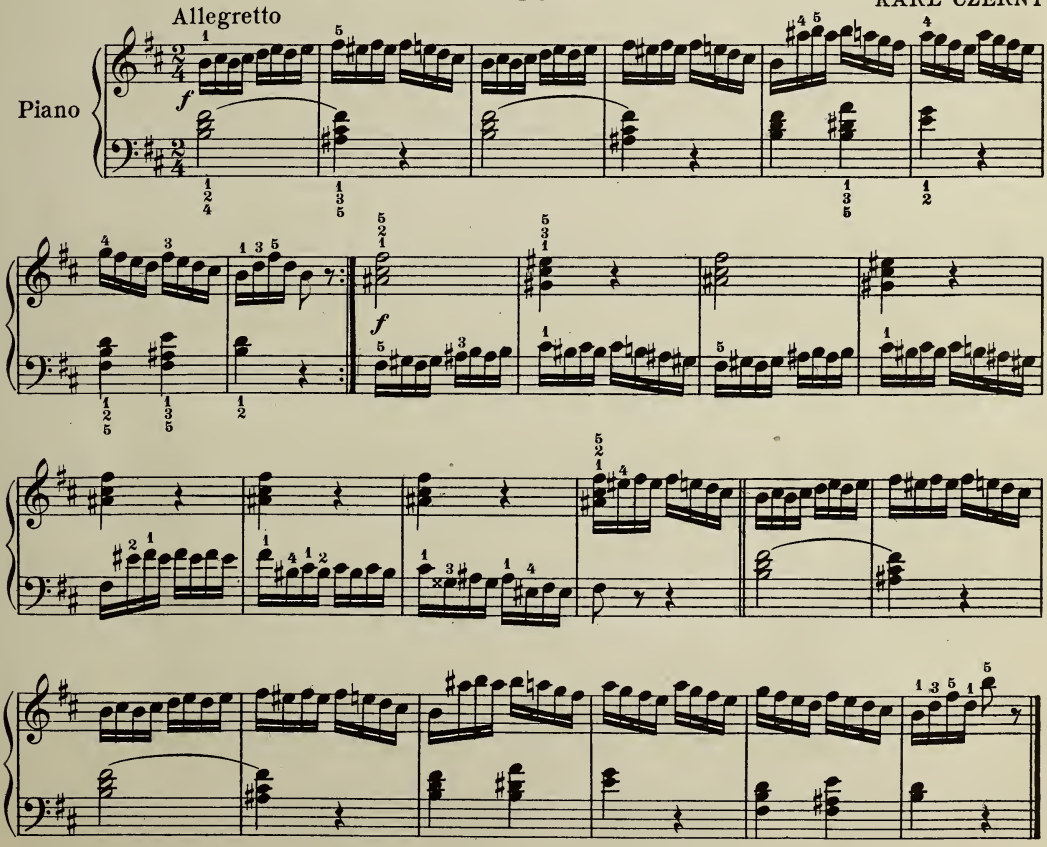


36

KARL CZERNY



37

Moderato

FRIEDRICH WIECK

Piano

38

Moderato

LEBERT and STARK

Piano

mp legato

f

p

f

p

f

p

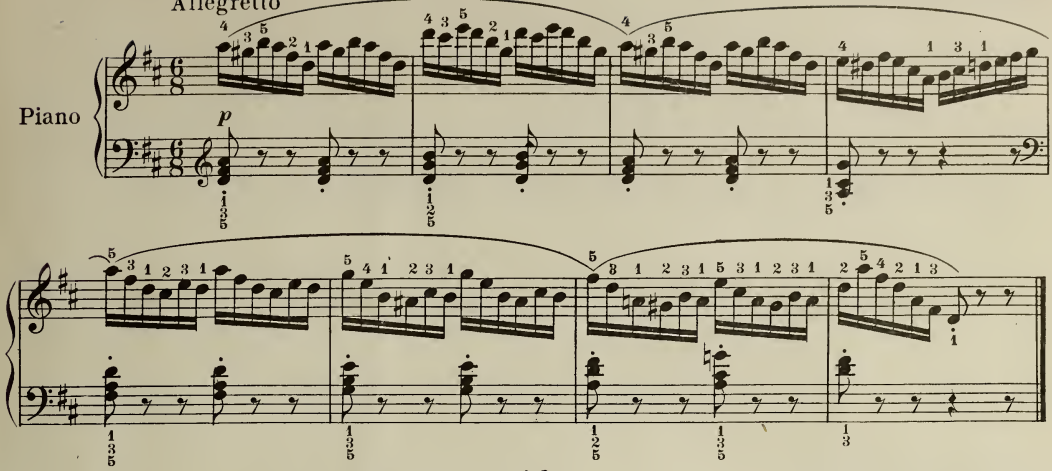
f

39

KARL CZERNY

Allegretto

Piano

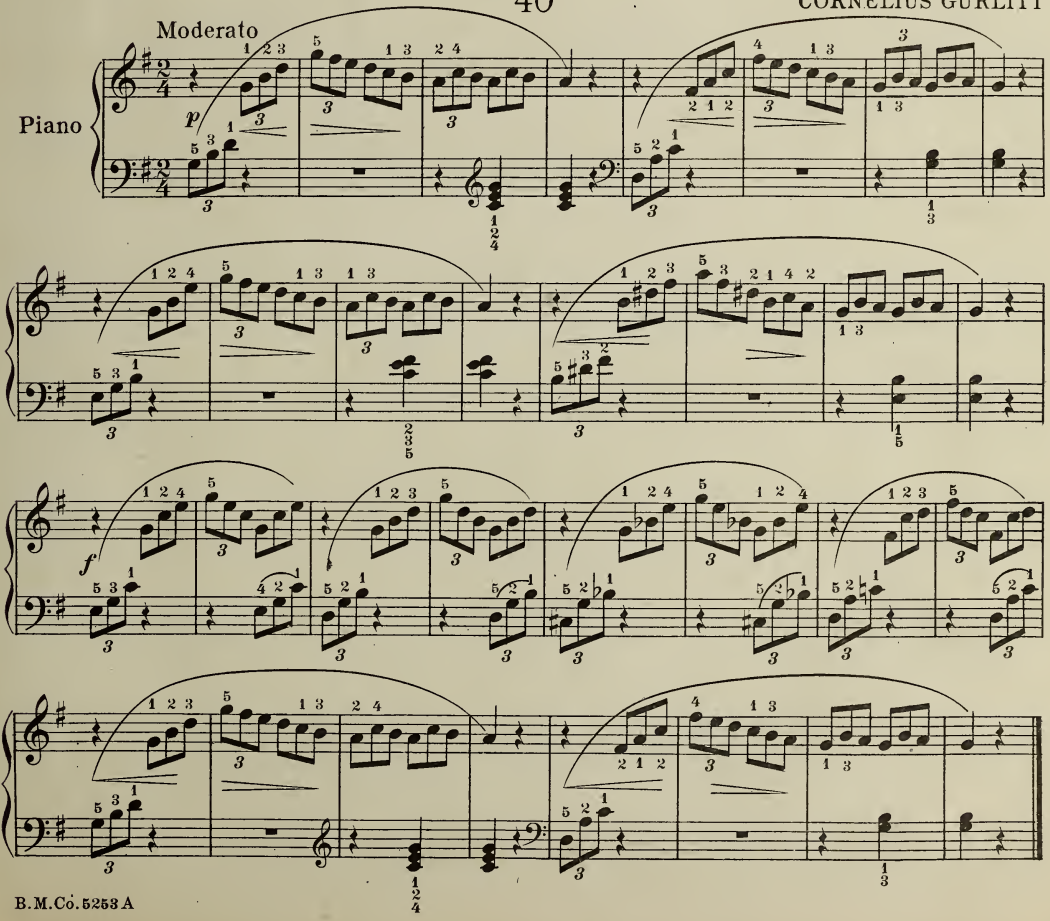


40

CORNELIUS GURLITT

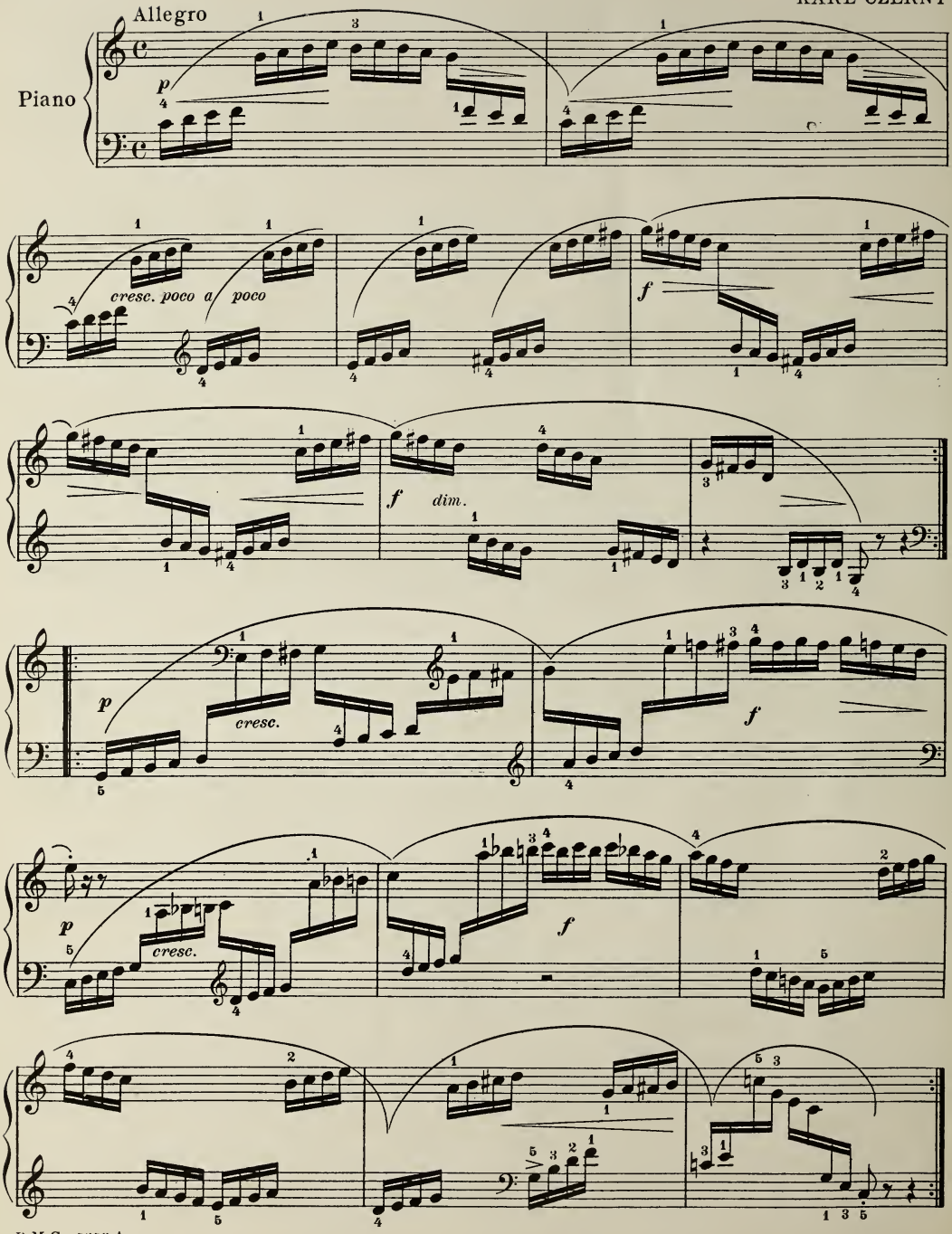
Moderato

Piano



41

KARL CZERNY



42

ALBERT LOCKE NORRIS

Con moto

Piano

mf

cresc.

mf

cresc.

f

43

LEBERT and STARK

Andante

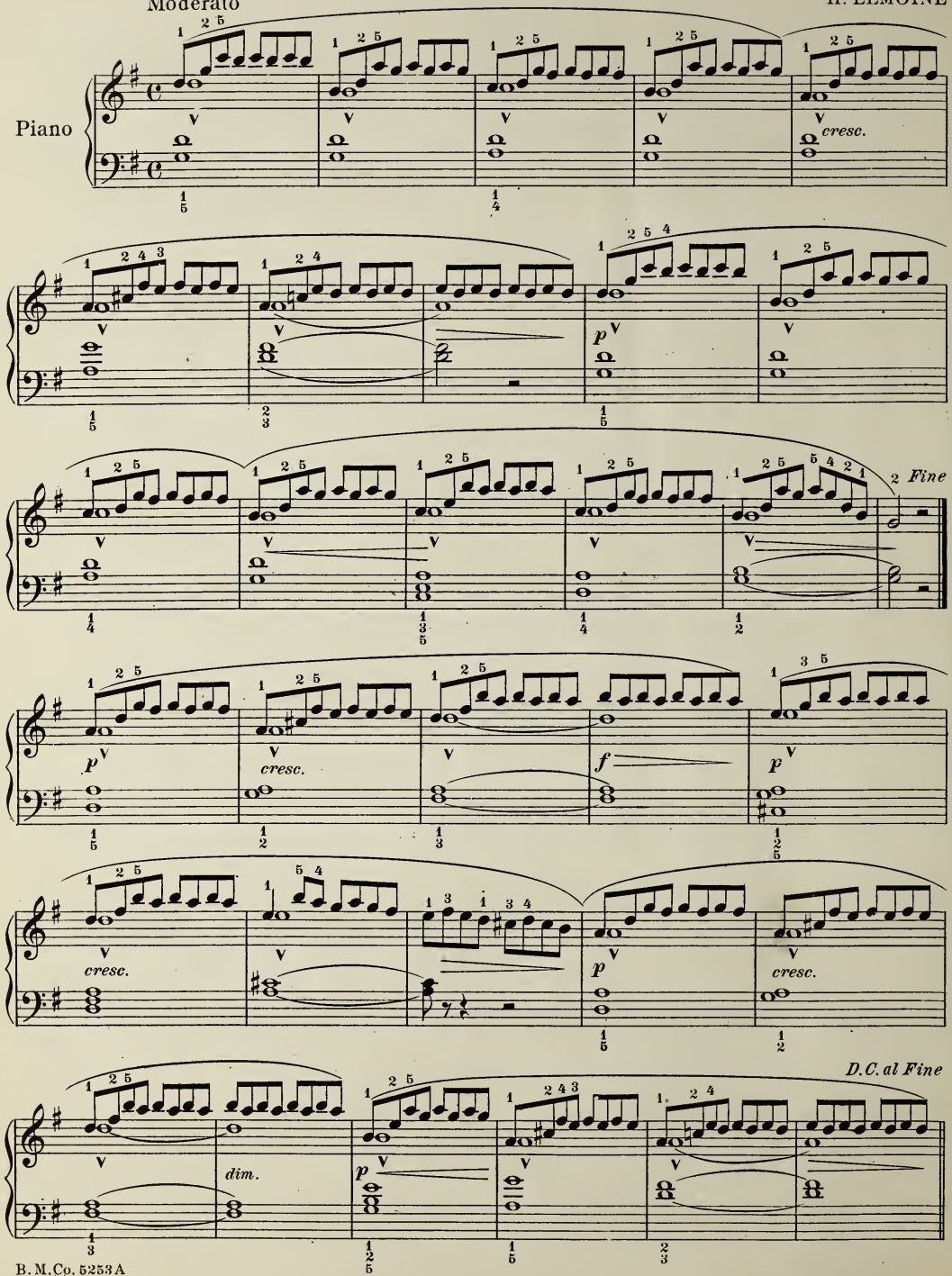
Piano

f sempre e legato

44

Moderato

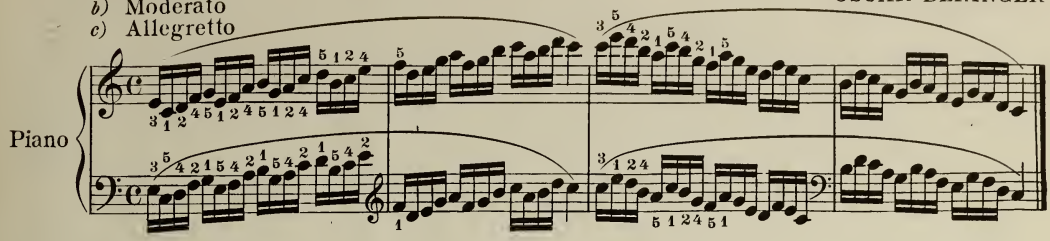
H. LEMOINE



45

OSCAR BERINGER

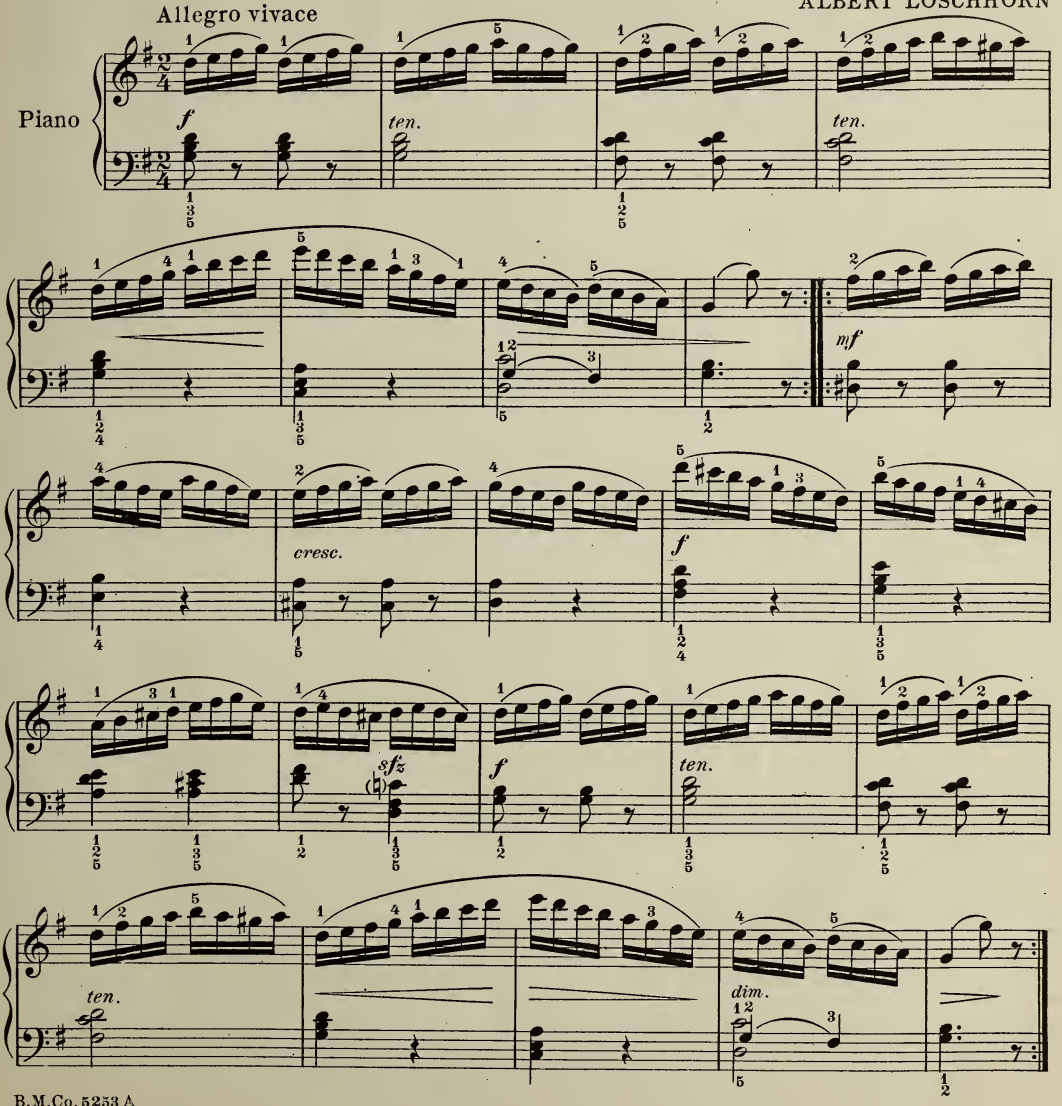
a) Lento
b) Moderato
c) Allegretto



46

ALBERT LÖSCHHORN

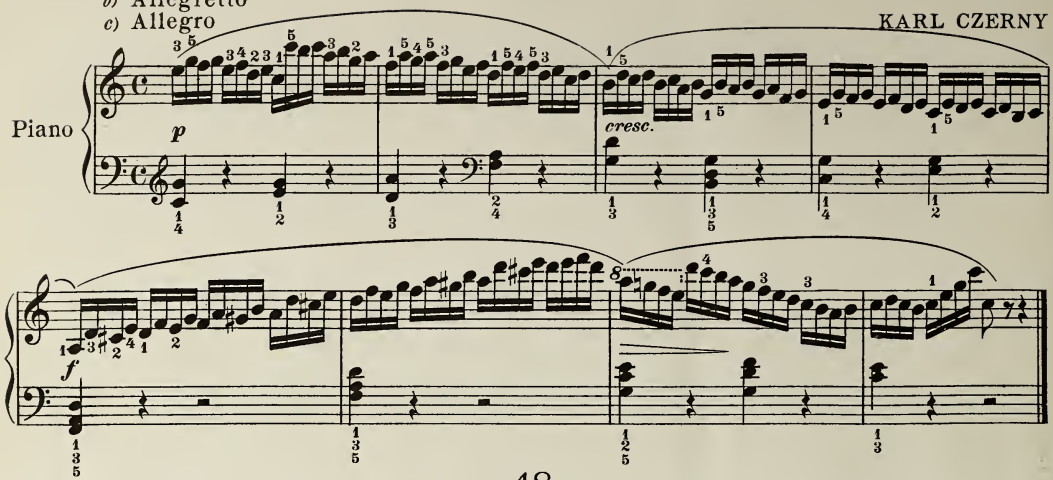
Allegro vivace



a) Moderato
b) Allegretto
c) Allegro

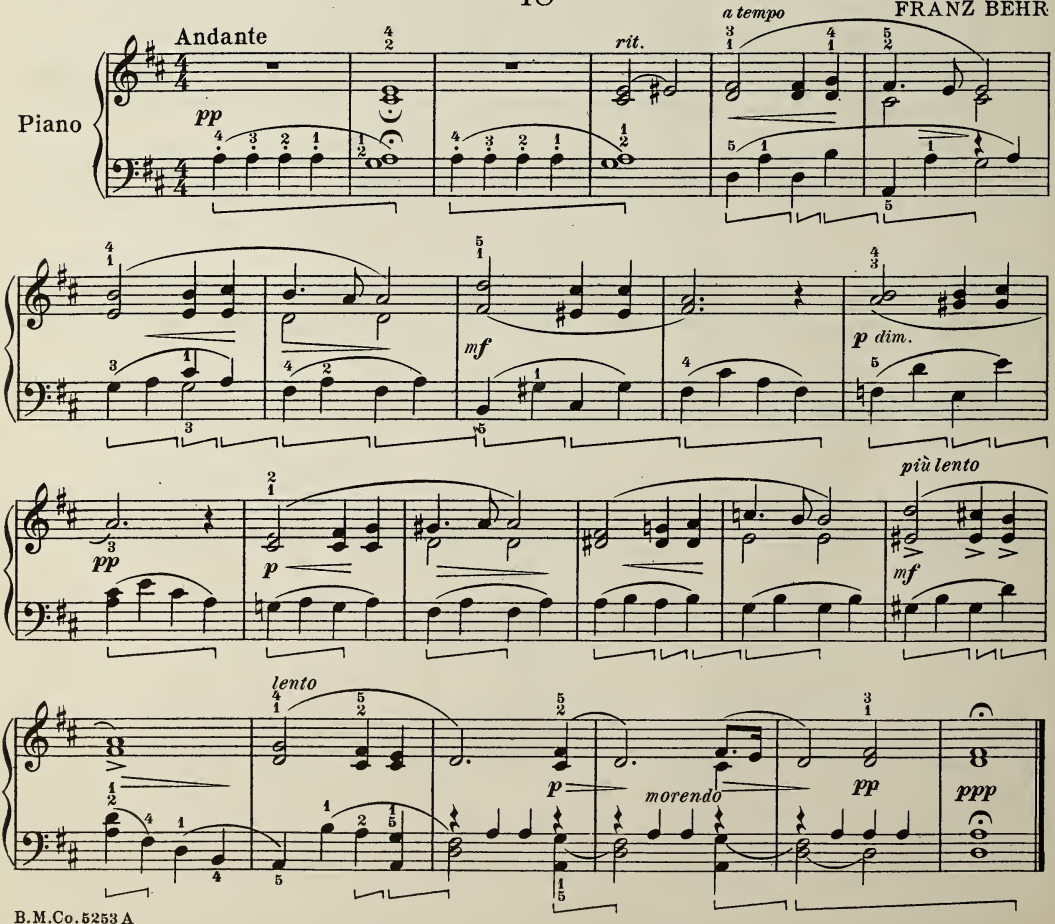
47

KARL CZERNY



48

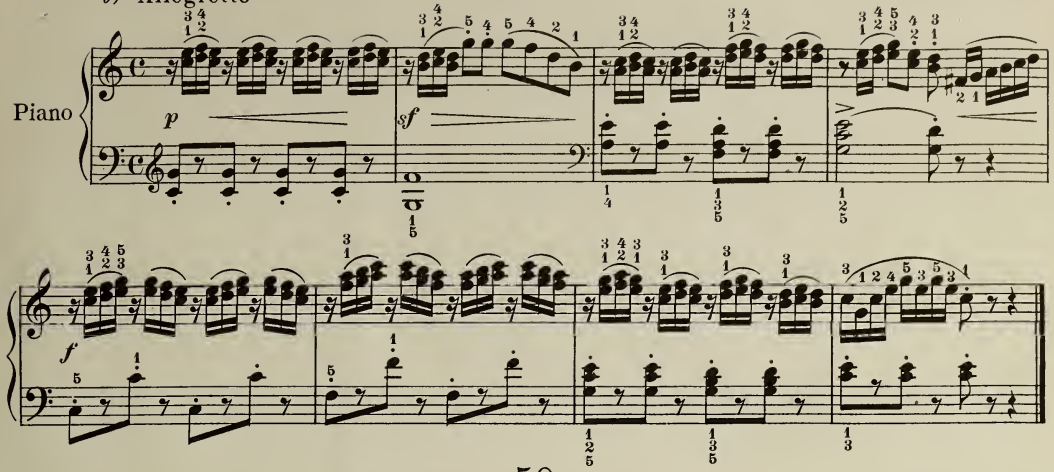
FRANZ BEHR



a) Moderato
b) Allegretto

49

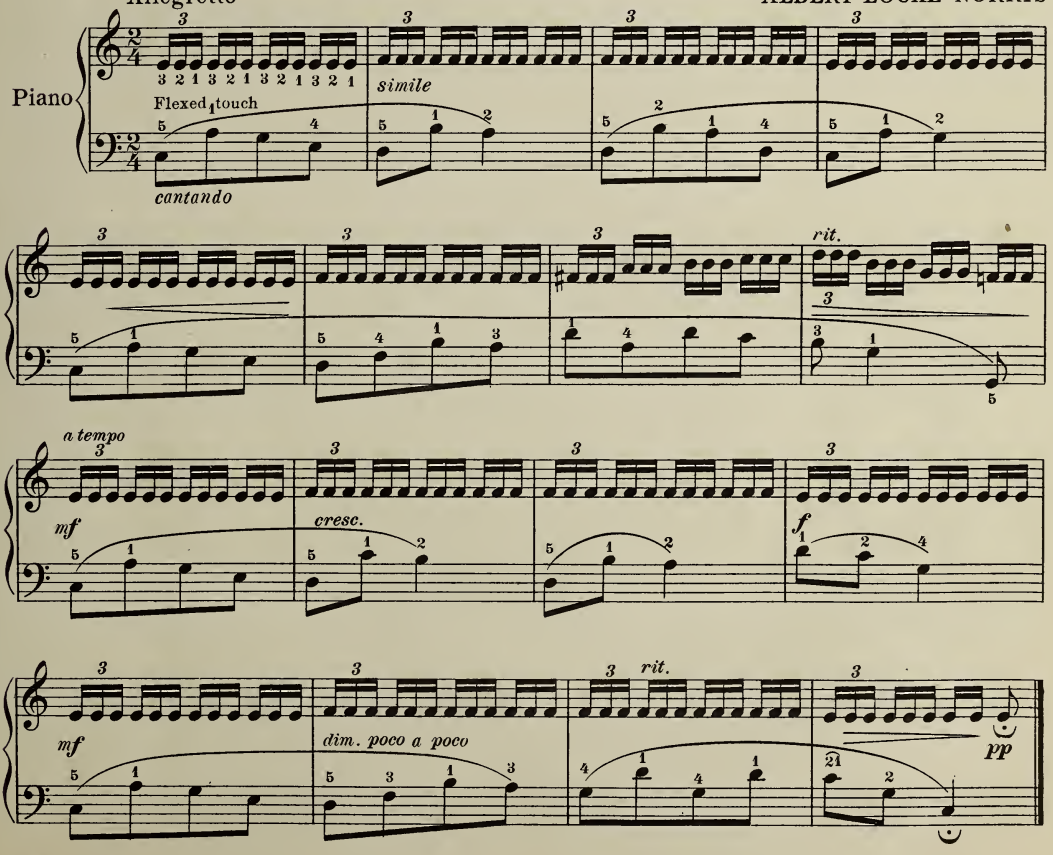
KARL CZERNY



50

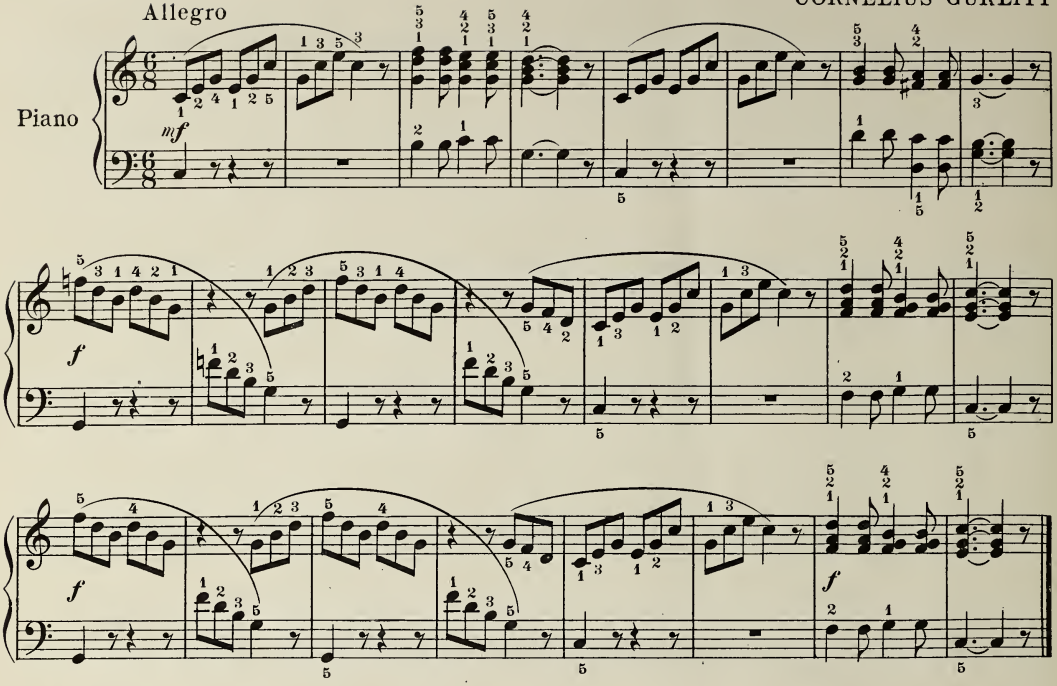
Allegretto

ALBERT LOCKE NORRIS



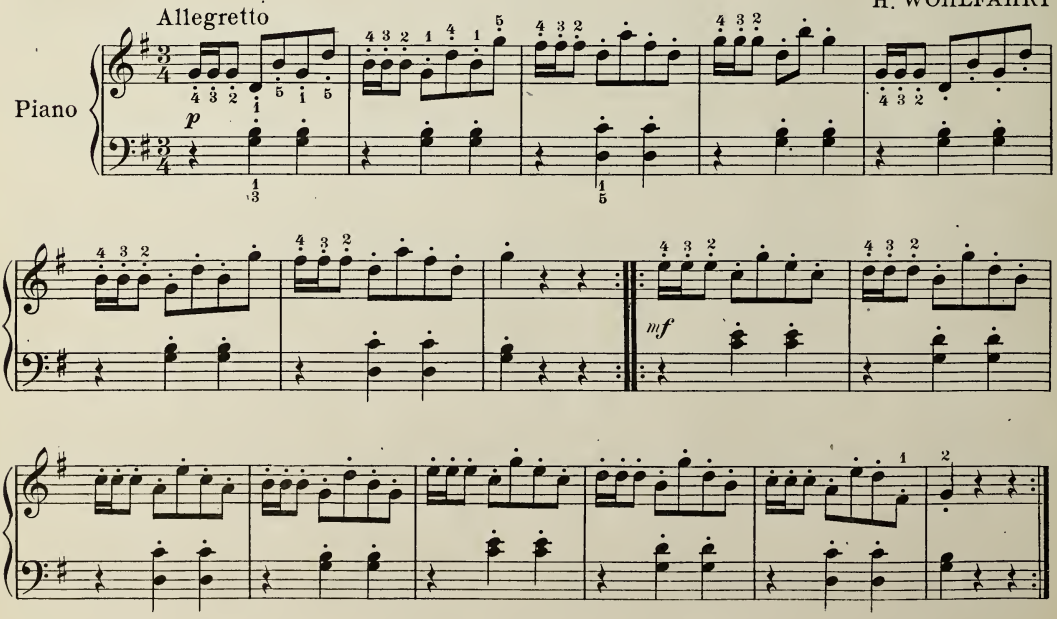
51

CORNELIUS GURLITT



52

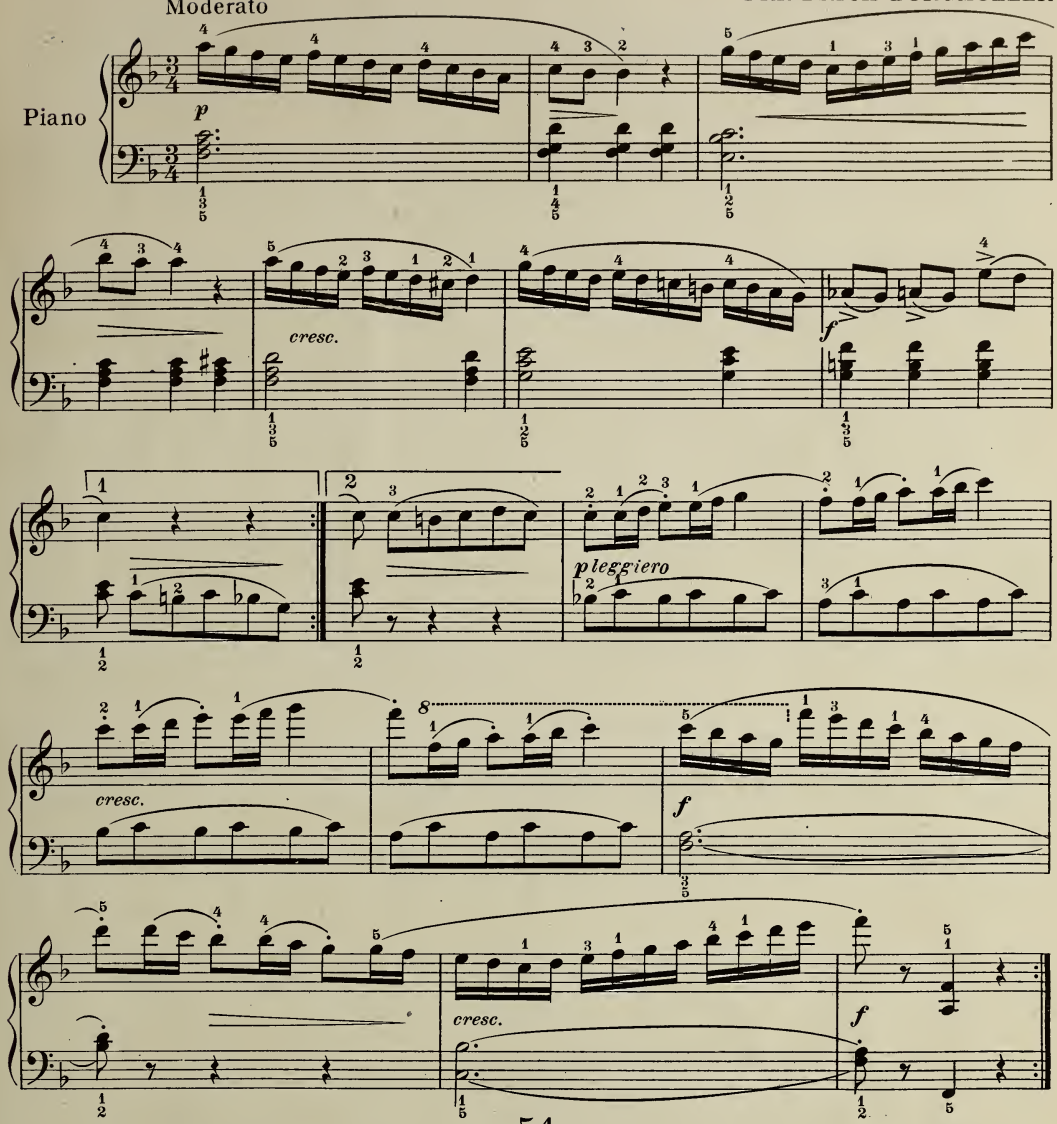
H. WOHLFAHRT



53

FRIEDRICH BURGMÜLLER

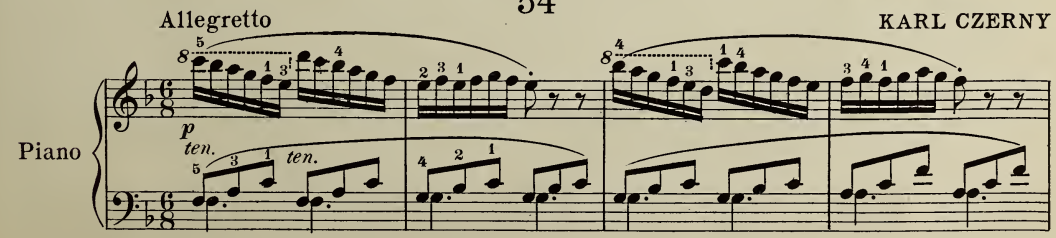
Moderato

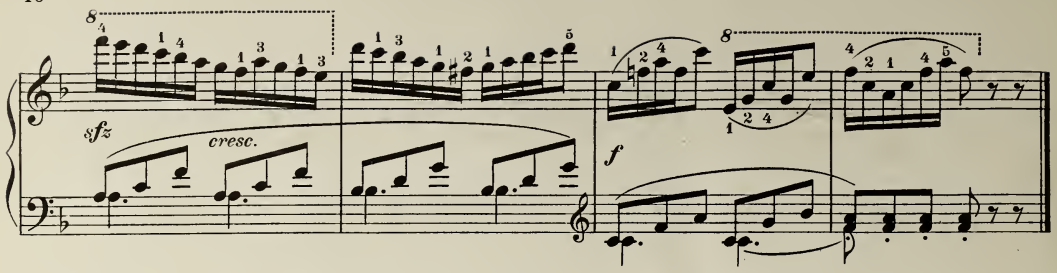


54

KARL CZERNY

Allegretto



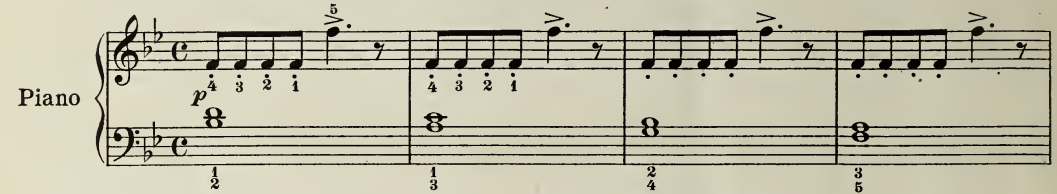


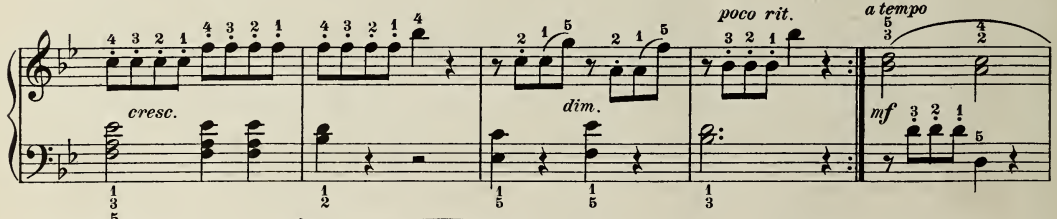
55

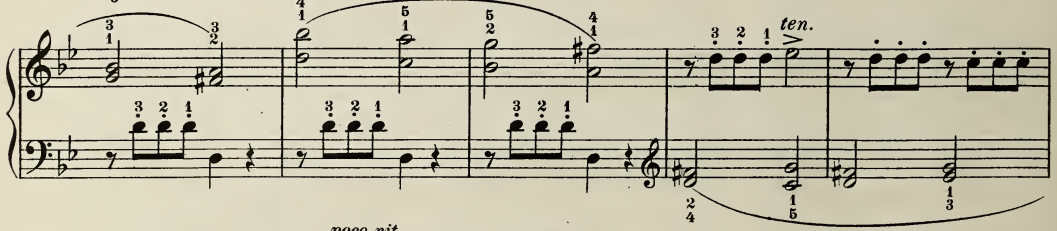
Andante con moto

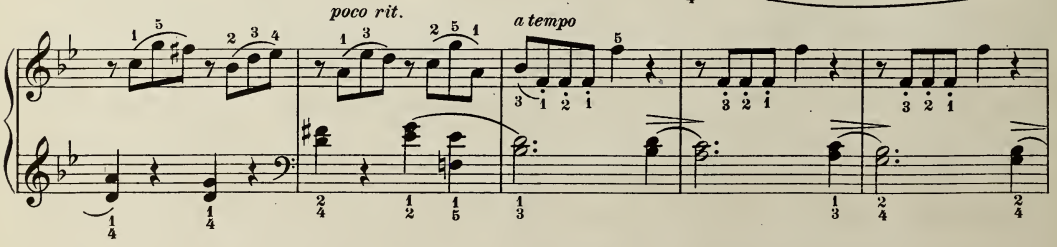
HENRI BERTINI

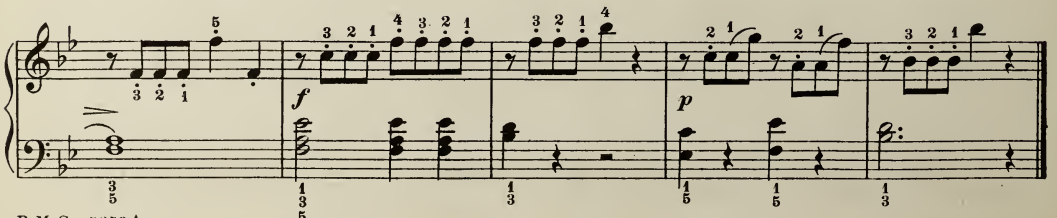
Piano





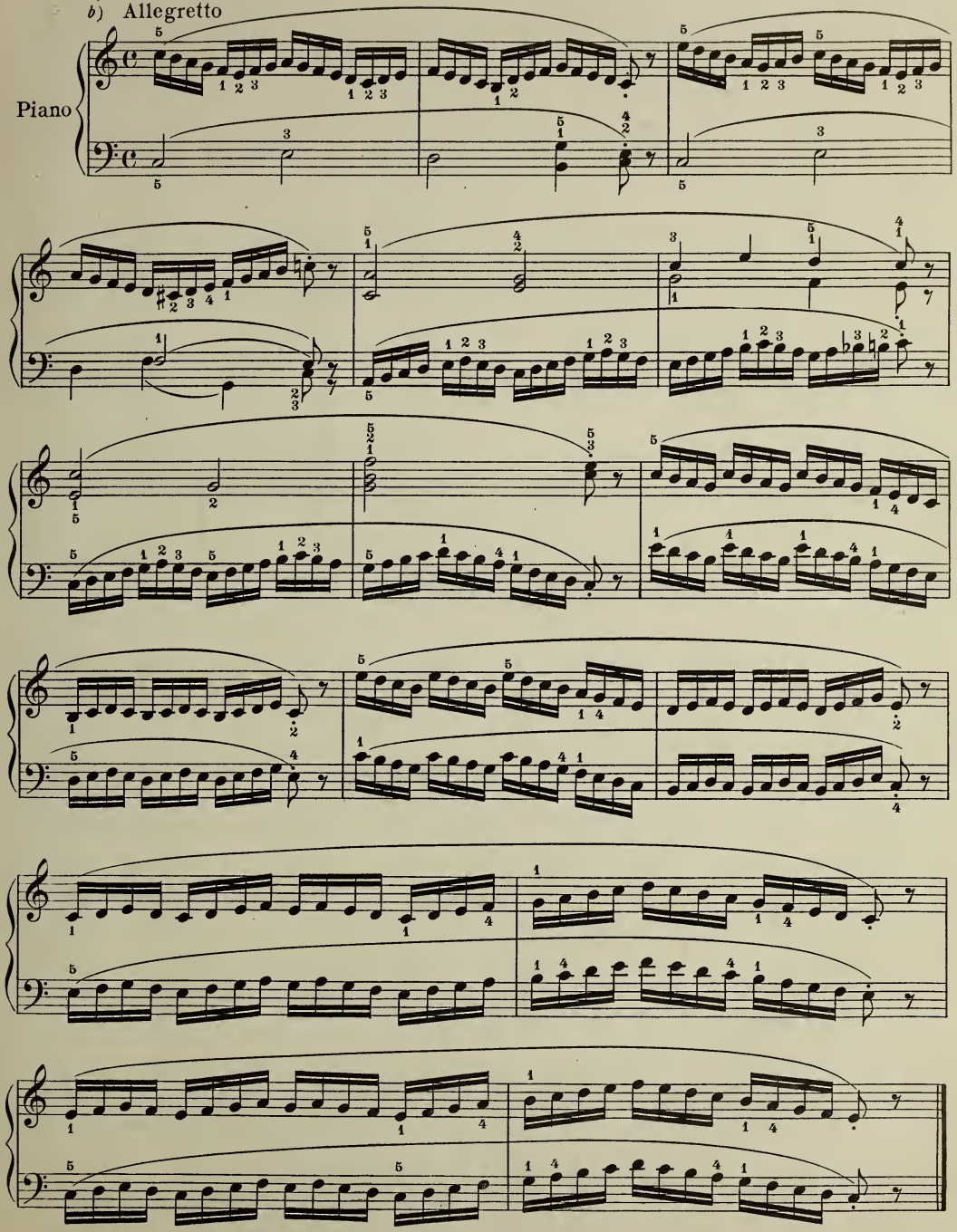






a) Moderato
b) Allegretto

LOUIS KÖHLER

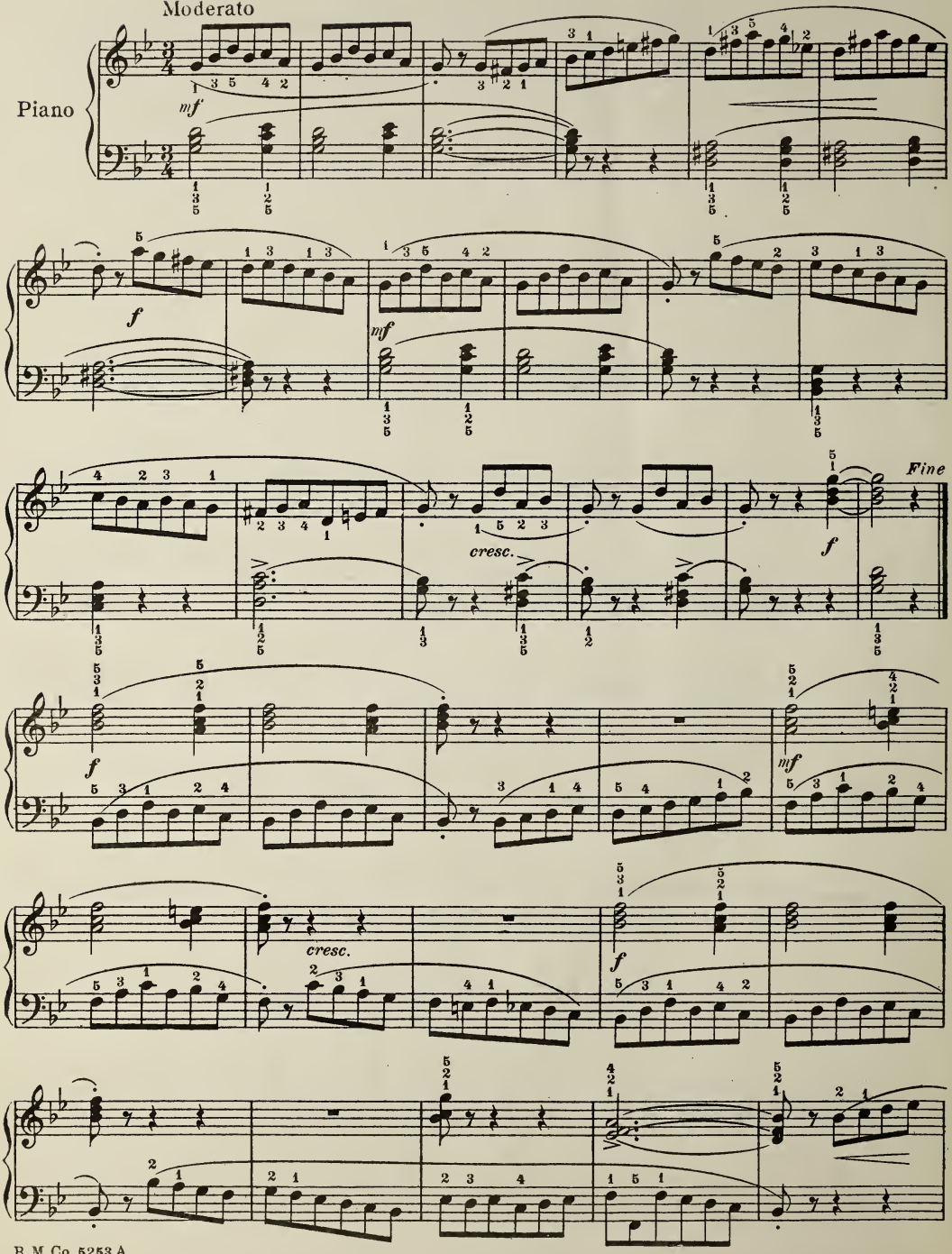


57

H. LEMOINE

Moderato

Piano



D.C.

dim. poco a poco

58

LOUIS KÖHLER

Allegro

Piano

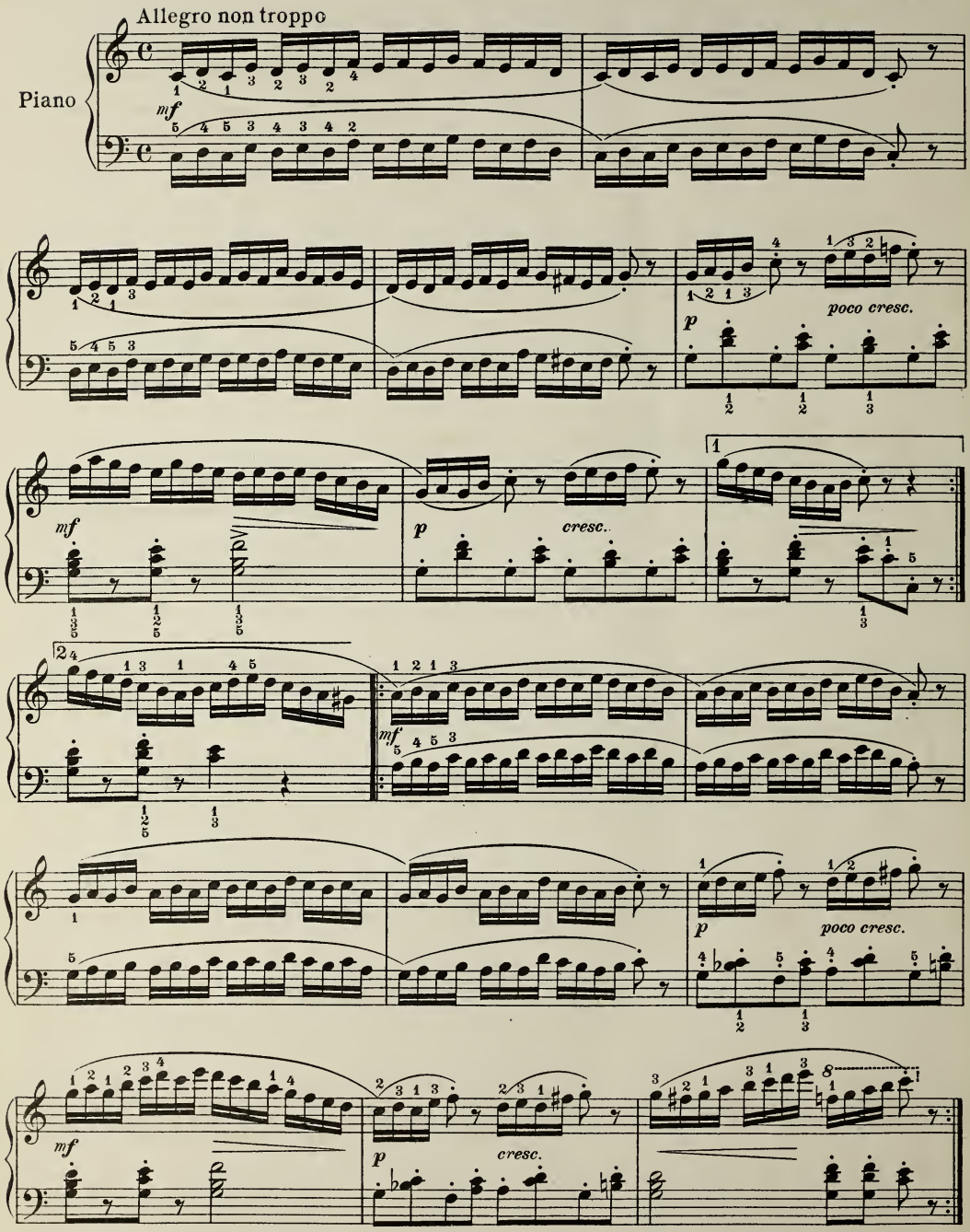
f

p cresc.

f

59

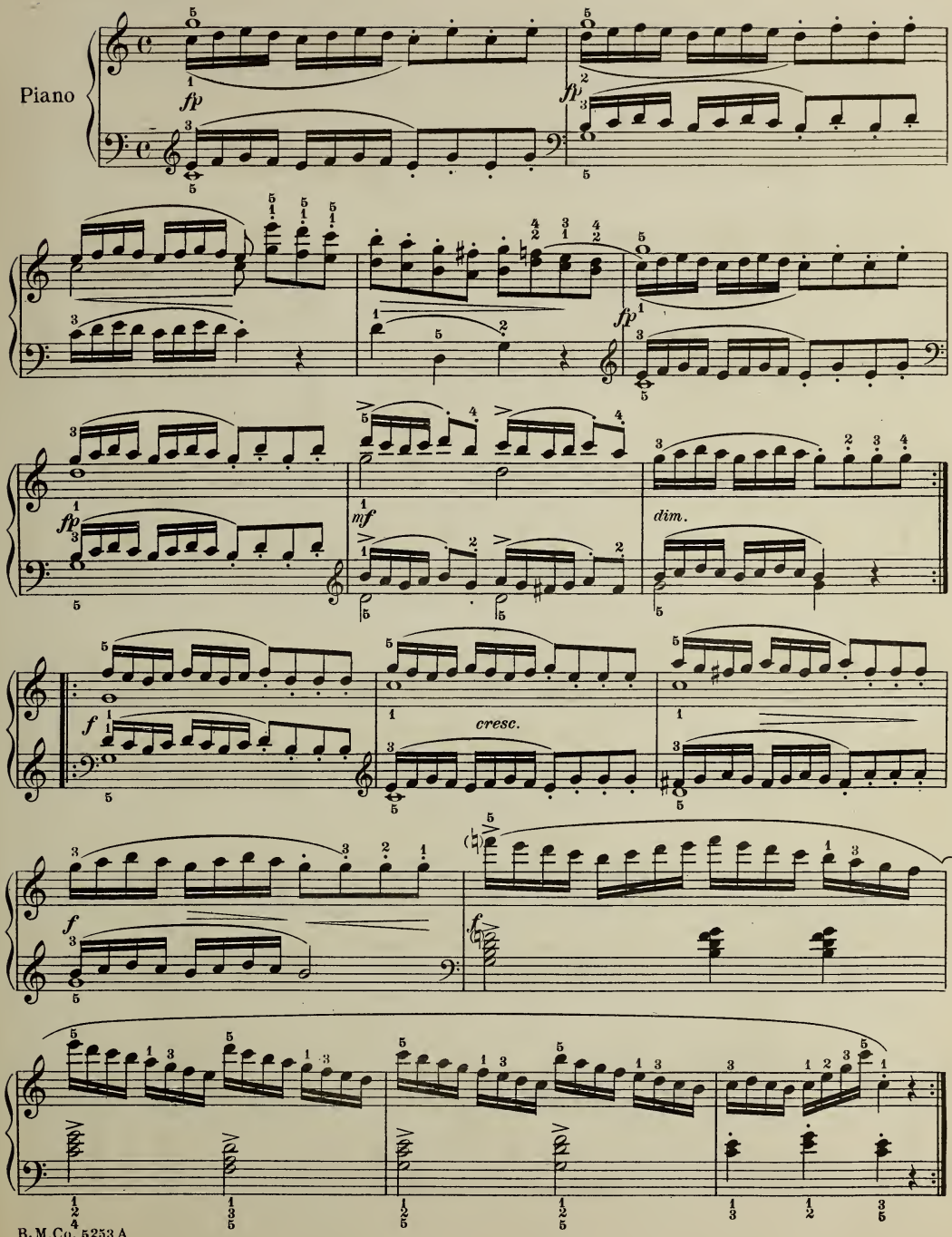
C.T. BRUNNER



Allegro

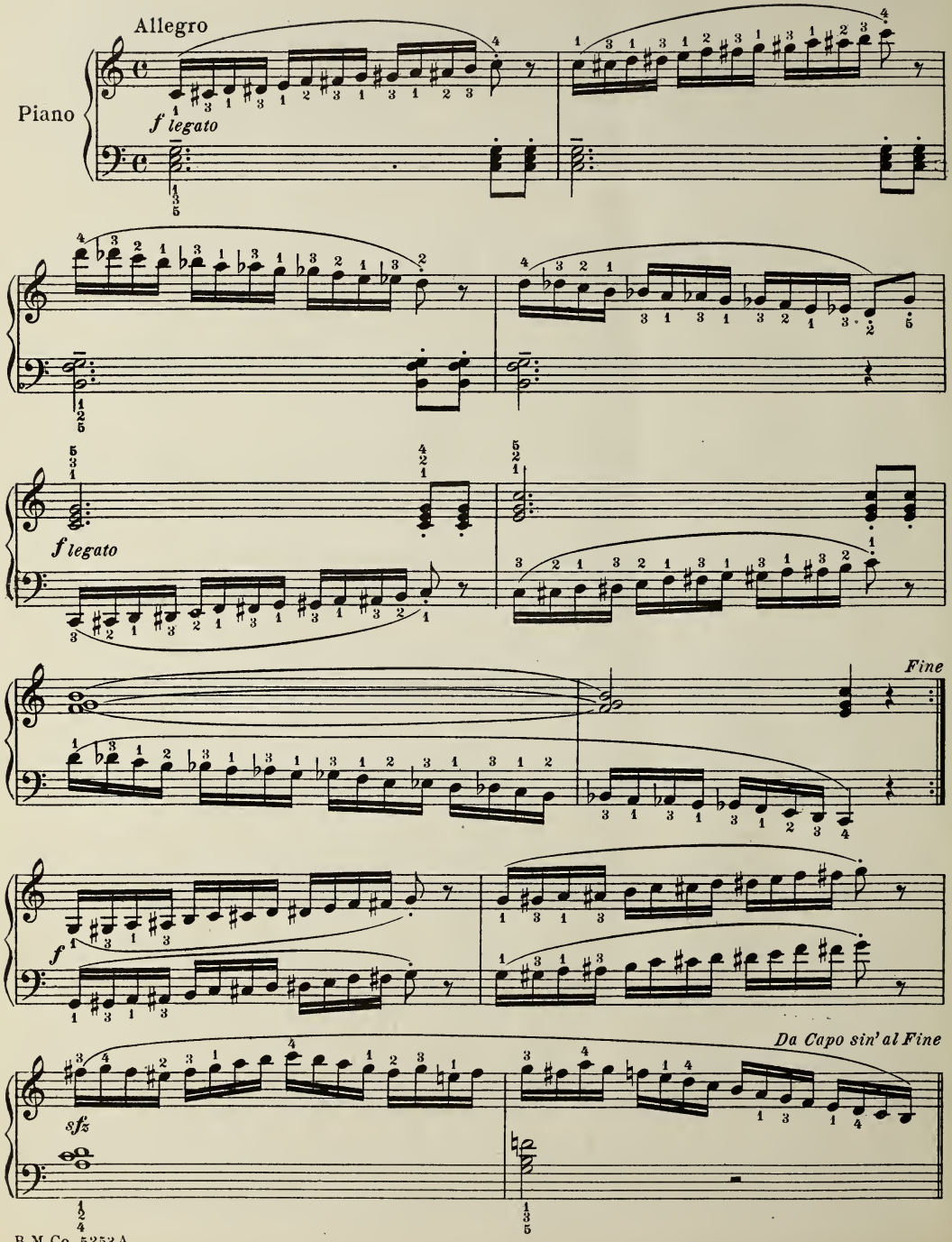
KARL CZERNY

Piano



61

C. T. BRUNNER



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- Mazurka, in G min. .30

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- Charmeuse (*The Charmer*) .40

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- Bal Costumé .40
- Fairies' Dance .40

Helm, Heinrich
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- Twilight .30

Hemann, Carl
- Snowflakes .50

Marschal-Loepke, G.
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- Coquetting Meadow-lark .30
- Frog's Jubilee .40

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- In Land o' Nod .30
- June Morning .50
- Let's Wander .30

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- In the Country .30

Nevin, E.
- The Rosary (Arr. by G. Marschal-Lœpke) n. .40

Ornstein, L.
- March .30
- Merry-making .30
- Serenade .30

Parlow, Edmund
- Berceuse .30
- March of the Gnomes .30
- Shuttle-Cock .30

Reinhold, Hugo
- Bacchanal .50

Rogers, James H.
- At the Mill .40
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Scharwenka, X.
- Barcarolle .20
- March .25

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- Jumping Jack .40
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- The Story Book .30

Schytté, L.
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- Winter Day .40

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- The Little Chickens .40
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- Happy Song .30
- Jack Frost .30
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Schmalstich, C.
- Albumleaf .40
- Playtime .40
- 'Rithmetic .40
- Tales from Arabian Nights .30
- Wandering Minstrel .40

Seeboeck, W. C. E.
- Le Dauphin (*Gavotte mélodique*) .50

Sévérac, Déodat de
- With powdered Wig and Hoop-skirt .50

Whelpley, Benjamin
- At Evening .50
- Spring Madrigal .50

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A GRADED COURSE
EACH GRADE DIVIDED INTO
THEORETICAL & TECHNICAL SECTIONS

By

ALBERT LOCKE NORRIS

BASED ON, AND TO BE USED IN CONJUNCTION WITH
THE NORRIS FUNDAMENTAL PIANO METHOD

GRADE I GRADE II GRADE III

Each Grade, n. .75

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GRADE II

SECTION A

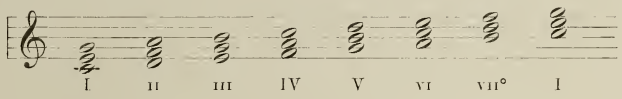
Triad Chords Founded on the Fixed Name of the Scale

A chord is known by the name of the degree of the scale upon which it is constructed. This tone is called the **Root or Fundamental** of the chord.

Triad chords and their inversions were fully explained in Grade One.

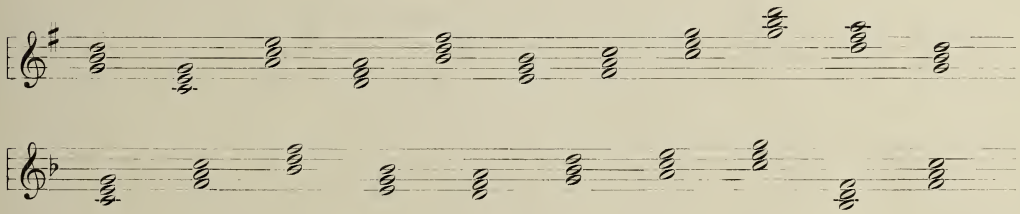
Triad chords constructed on all the fixed degrees of the major scale (any key) are of three kinds, namely: **Major**: I–IV–V; **Minor**: II–III–VI; **Diminished**: VII°.

Note: The Roman numerals are always used in the study of Harmony to denote the scale degree. The large numeral indicates major triads; the small numeral, minor triads, and the small numeral with a circle at the right of it, diminished triads.

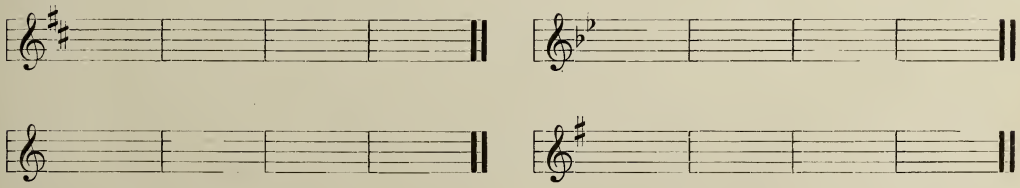


The first scale degree — as we learned in Grade One — is named the **Tonic**; the fifth, the **Dominant**; and the fourth, the **Subdominant.** These are the **Principal Chords** of any scale. The **Supertonic** found on the second degree, the **Mediant** on the third, the **Submediant** on the sixth, and the **Leading-tone** on the seventh, are known as **Secondary Triads.**

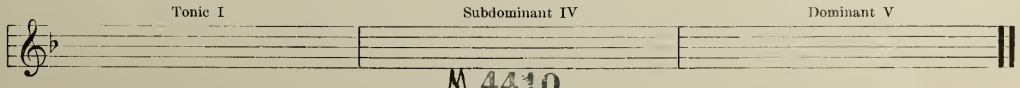
Give the specific names of the following chords. Mark beneath them the correct Roman numerals. Examine the Key first.



Write the chords of I, IV, V and I in the following keys, and in their fundamental position — the Root as lowest tone.



Write the I, IV and V in their three positions (two inversions) in the following keys:



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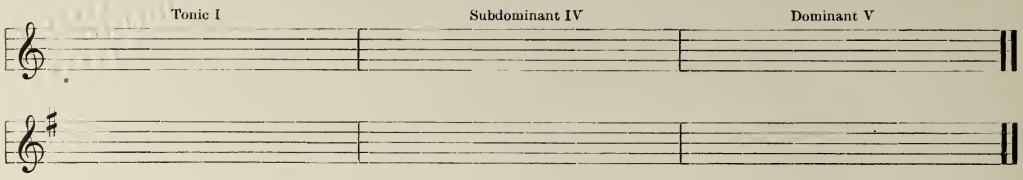


THE CADENCE

"A **Cadence** is a momentary interruption in the flow of the rhythmic section of a composition, which marks the close or end of a musical phrase or period."

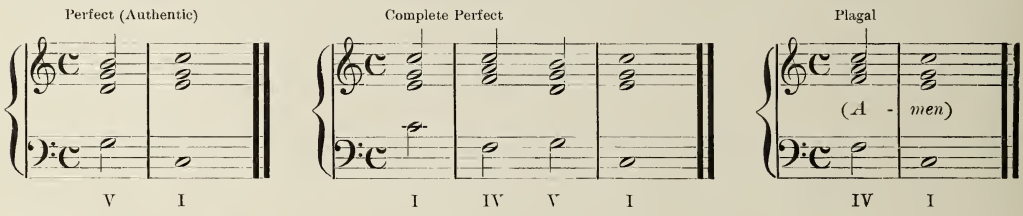
A Music **Period** is like a four line stanza in poetry. It contains two parts, more or less like each other, called **Phrases.**

Cadences serve the same purpose in music, as do the punctuation marks in poetry.

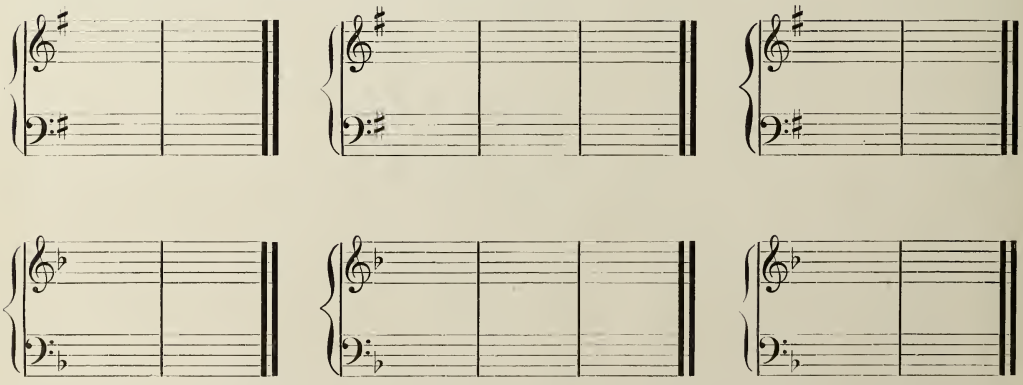
Cadences are divided into two classes, **Regular** and **Irregular.** The Regular Cadences are called **Perfect** and **Imperfect.** A Perfect Cadence ends on the Tonic chord preceded by the Dominant (V), and in first or octave position. The Imperfect Cadence ends with the Tonic chord either in the second or third position, that is, with the third or fifth as principal note.

Irregular Cadences are not taken up in this work.

The Perfect Complete Cadence and the **Plagal Cadence** (often sung in church to the word *A-men*) should be quickly and easily recognized by the pupil. The Plagal Cadence ends on the Tonic chord preceded by the Subdominant (IV).



Write and play the cadences in the following keys:



Play the cadences to each new key while you are learning the scale. Learn them by their numerical and specific name.

THE FOUR-PART CHORD

The Triads form the basis of all chords used in musical composition. In constructing four-part harmony it is necessary to double one of the voices of the triad. This must be done according to certain rules in Harmony. Hymns and Chorales are for the most part written in four-part harmony. Harmony is the "grammar," or science, which treats of the **construction and relationship of chords,** and should be studied, sooner or later, by every music-student who desires to become better acquainted with the "hidden beauties" of the Art of Music.

The voice parts of a chord are **Soprano, Alto, Tenor** and **Bass.** In writing four-part harmony the Soprano and Alto parts are written upon the Treble Staff, and the Tenor and Bass parts upon the Bass Staff. The two most important parts are the **Soprano,** the highest part, and the **Bass,** the lowermost part and foundation of the harmonic basis.

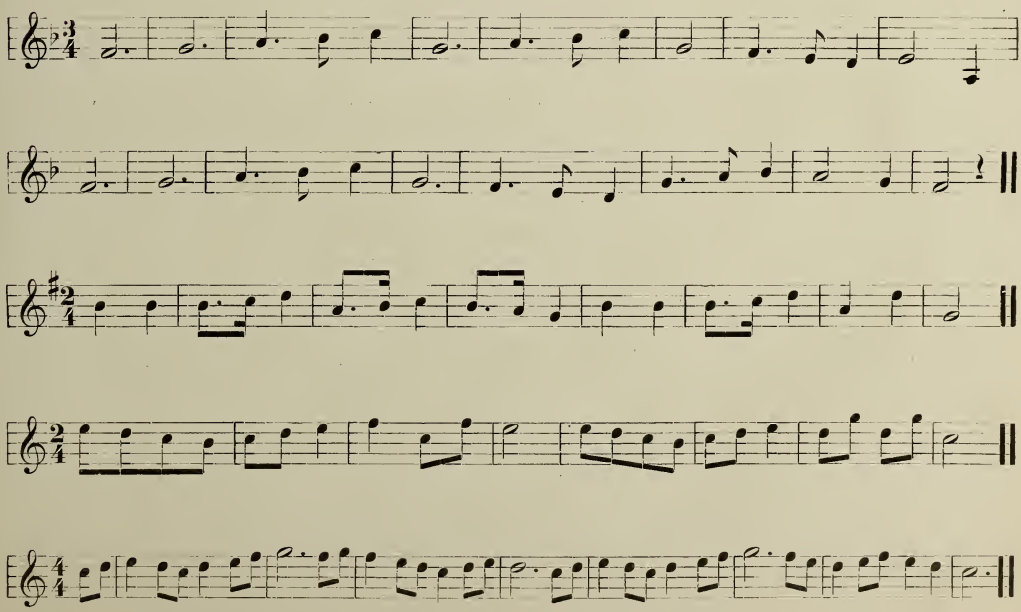
In Vocal music the compass of the parts depends upon the range of the voices. In Instrumental music the compass of the parts depends upon the instrument employed.

When the Soprano, Alto and Tenor are placed as close together as possible, that is, written within the compass of an octave, as in the preceding exercises, the parts are said to be written in **Close harmony.** When distributed as evenly as possible, they are in **Open harmony.** (See Fundamental Book, p. 48, Ex. 118.)

If the "melody" of a composition, either vocal or instrumental, lies in the middle voice, then that voice becomes the "solo" voice, and the other voices subordinate to it, for, in music, the melody, wherever placed, must always be "brought out."

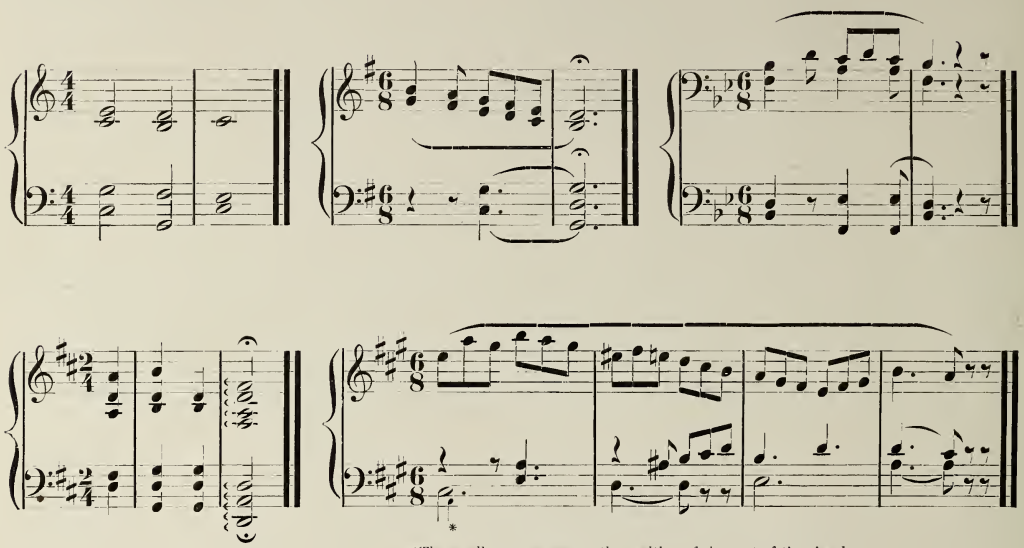
PHRASE ANALYSIS

Correctly phrase the following illustrations. Remember that the curved line is used for the "short" slur, for a "figure" and for the complete phrase.



CADENCE ANALYSIS

Mark the correct numeral under each chord of the following endings and tell whether "Perfect," "Complete Perfect" or "Plagal" cadence.



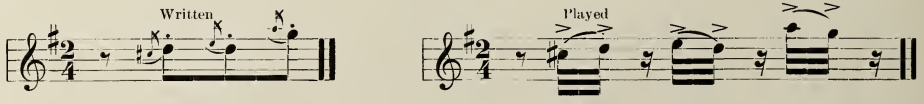
*The small note represents the position of the root of the chord.

EMBELLISHMENTS

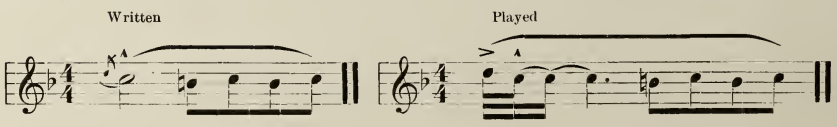
The Appoggiatura

Embellishments occur either between notes or upon them. Three commonly used embellishments will be explained and illustrated at this time: the single **Appoggiatura**, the **Mordent**, and the simple **Turn**. The pupil should study the following rules and examples carefully.

The simple, short Appoggiatura (sometimes called "grace-note") is played with a slight accent upon the grace-note, called the **rhythmical-accent**, and a light accent upon the *principal note*, called the **melodic-accent**. The grace-note should always be played with the accompaniment note, its office is to slightly delay the entrance of the principal tone, giving a dissonant effect before the consonant.

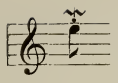


When the principal note is of longer duration, it receives a stronger accent.



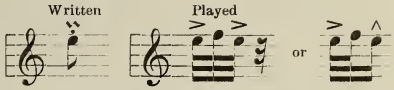
The Mordent

The **mordent** is of two kinds. When written thus:



it is played with an auxiliary note a minor second below, thus:

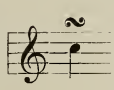
When written without the perpendicular line through it, it is called the **inverted mordent**, and is played with an auxiliary tone above, thus:



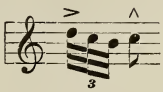
An Accidental placed above or below a mordent indicates a chromatical change in the auxiliary tone.

The Turn

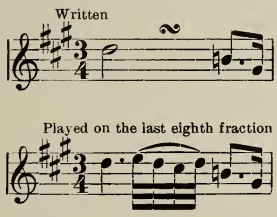
The simple Turn upon the note, written thus:



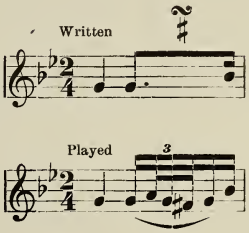
always starts with the accompaniment note, and is played thus:



The Turn between notes is written and played thus:



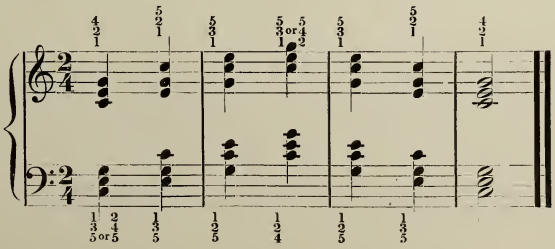
Should the Turn follow a dotted note, its last tone occupies the time of the dot, thus:



In a Turn, the note *above the principal note* is usually the **scale-tone interval,** while the note *below the principal note* must be a **half-tone interval**. The only exception to this rule is when the Turn is on the seventh degree, the note *below* must then be a **whole tone**.

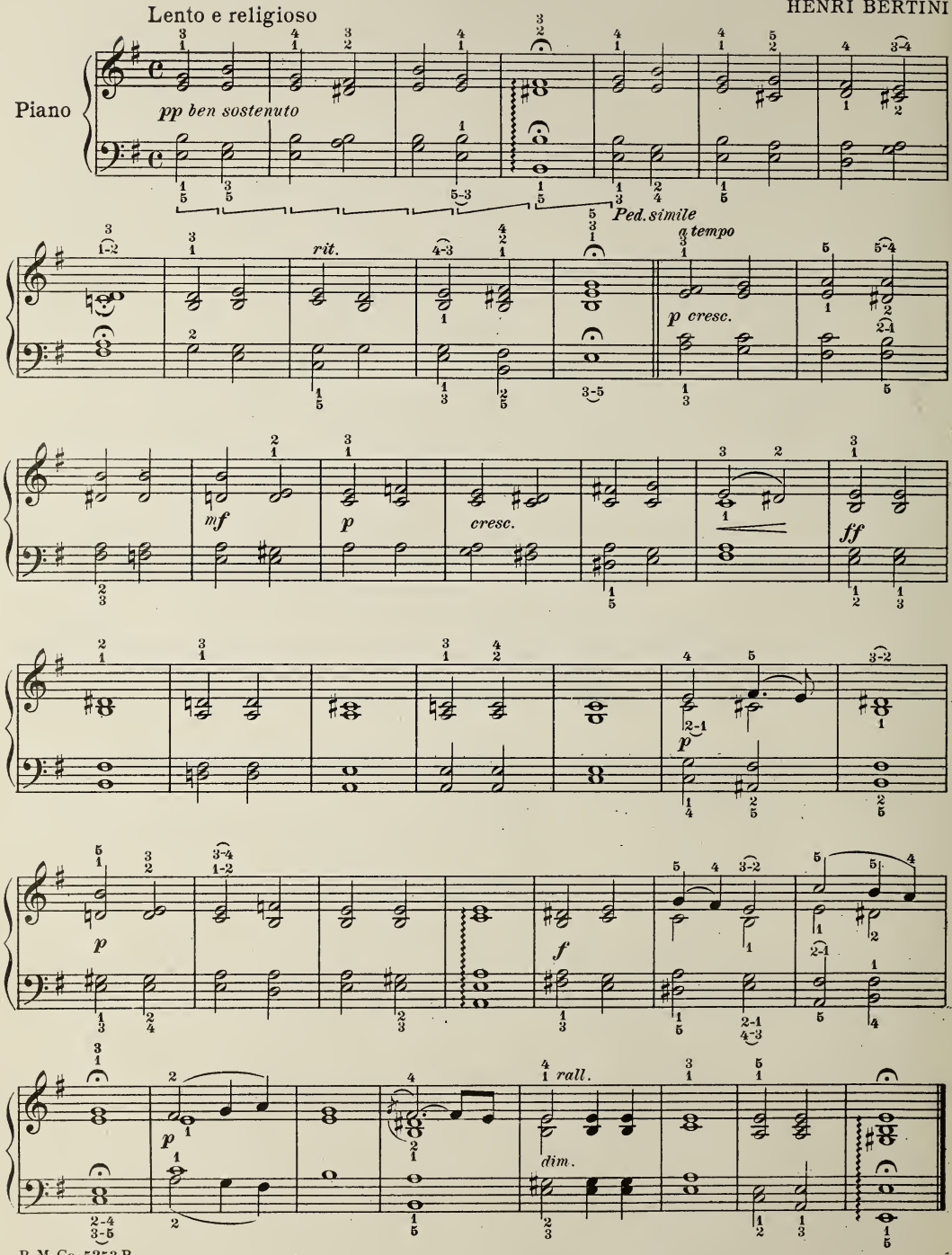
Special Chord Study

Chords represent **Vertical music** when the notes are played simultaneously, and **Horizontal music** when they are broken or dispersed. The fingering of the three positions of the triad chord should be memorized. Each hand alone, then both together.



Chord Study

HENRI BERTINI

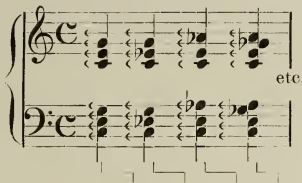


FORE-ARM ROTATION

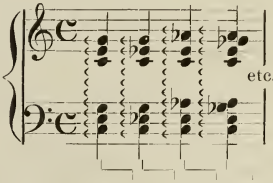
Fore-arm rotation in piano playing is not a new principle, but nevertheless it is one to which but little attention has been given. The works of Tobias Matthay on "The Fore-arm rotation Principle" is well worth the attention of the teacher. The present work will not deal with the "theory" of "rotation," but as rotation is necessary in at least, shakes, trills, and the long and short roll, a few special exercises will be given for the early development of the same.

The "short" and "long" roll should be studied as early in the pupil's musical life as possible. The teacher should exercise judgment as to when and how to impart this knowledge.

The short roll is indicated by two wavy lines, thus:



The long roll is indicated by one continuous wavy line, thus:



In the short roll the two hands attack the roll simultaneously. In the long roll the notes follow each other in quick succession, beginning with the lowest left-hand note.

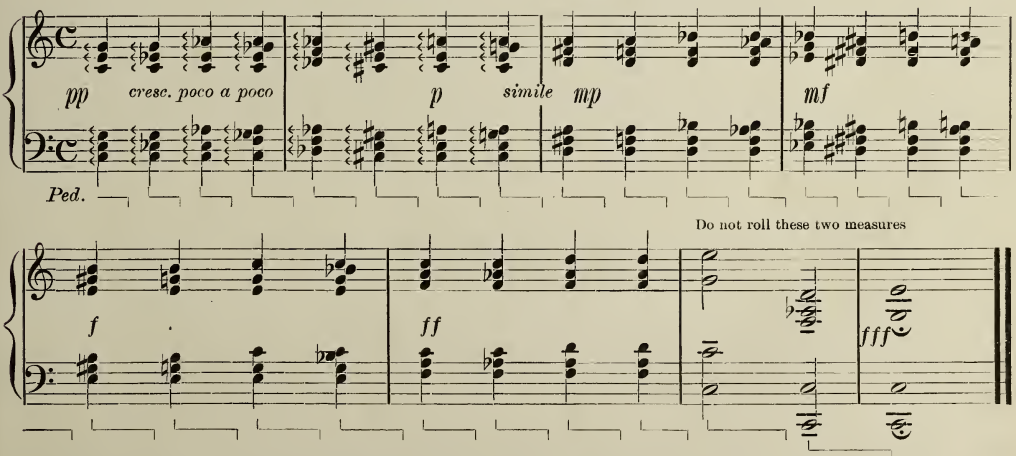
Preparatory exercise. First, raise the outside or little finger side of the right-hand, the first finger weighted on two-lined $\bar{c}$, then gradually rotate the hand toward the fifth finger until the second, then third, then fourth, then fifth fingers touch and depress the keys, one at a time. At the same time that the hand falls from its raised position, the wrist drops gradually. At the completion of the movement the keys are held down by the weighted action of the arm.

Second, reverse the order, starting with the weighted fifth finger on two-lined $\bar{c}$. After practicing the right-hand, place the left-hand fifth finger on small *c* and proceed in like manner as with the right-hand.

At first the notes may not sound at all. Do not by any means force them by a jerky movement of the hand or arm. Let the hand fall slowly and easily at first. Quicken the movement as the hand becomes accustomed to the rotation. Practice several weeks in this manner before beginning the short and long roll.

Practice the following exercise first as short rolls; second as long rolls. (This chord-study was introduced in Section A, Grade One.)

For the Development of the Long and Short Roll



The above exercise should be practiced "whipping" the hands *staccato* off the keys, in both the short and long roll rotation, omitting the pedal.

PREPARATORY OCTAVE

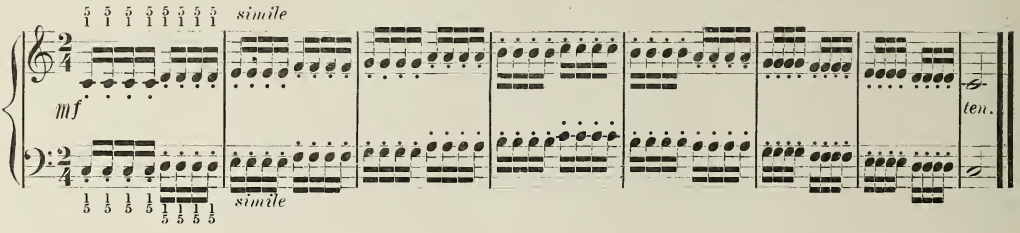
There are three important octave touches: *a*) the "**wrist**"-staccato; *b*) a combination of **wrist and lower arm**, *c*) and a combination of the **lower and upper arm** (wrist loose).

The first is used for light, quick passages; the second, when a much increased force is desired; the third is employed only when great force is required.

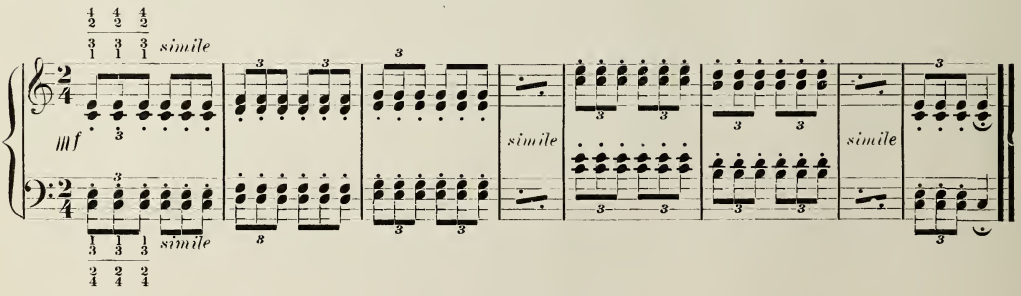
The wrist-staccato,— explained in the First Part — is used in octave passages of a light, delicate character. Before commencing the practice of octaves, the first and fifth fingers should be separately trained, and for small hands, exercises in thirds and sixths should follow, leaving actual octave practice for a later period.

The following exercises should be practiced for many weeks, or, until the hands are ready for serious octave work.

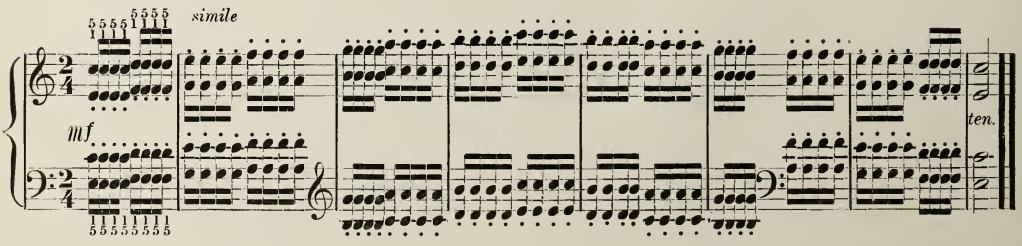
Each hand alone for several weeks, before playing them together. Play slowly at first, using the first finger first, afterward the fifth finger.



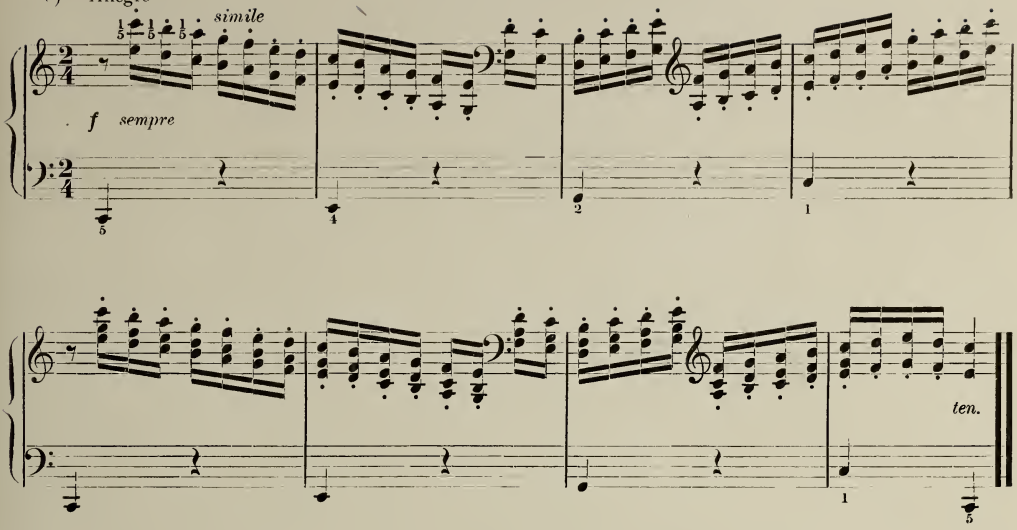
Each hand alone for several weeks, before playing them together.



Each hand alone for several weeks, before playing them together.



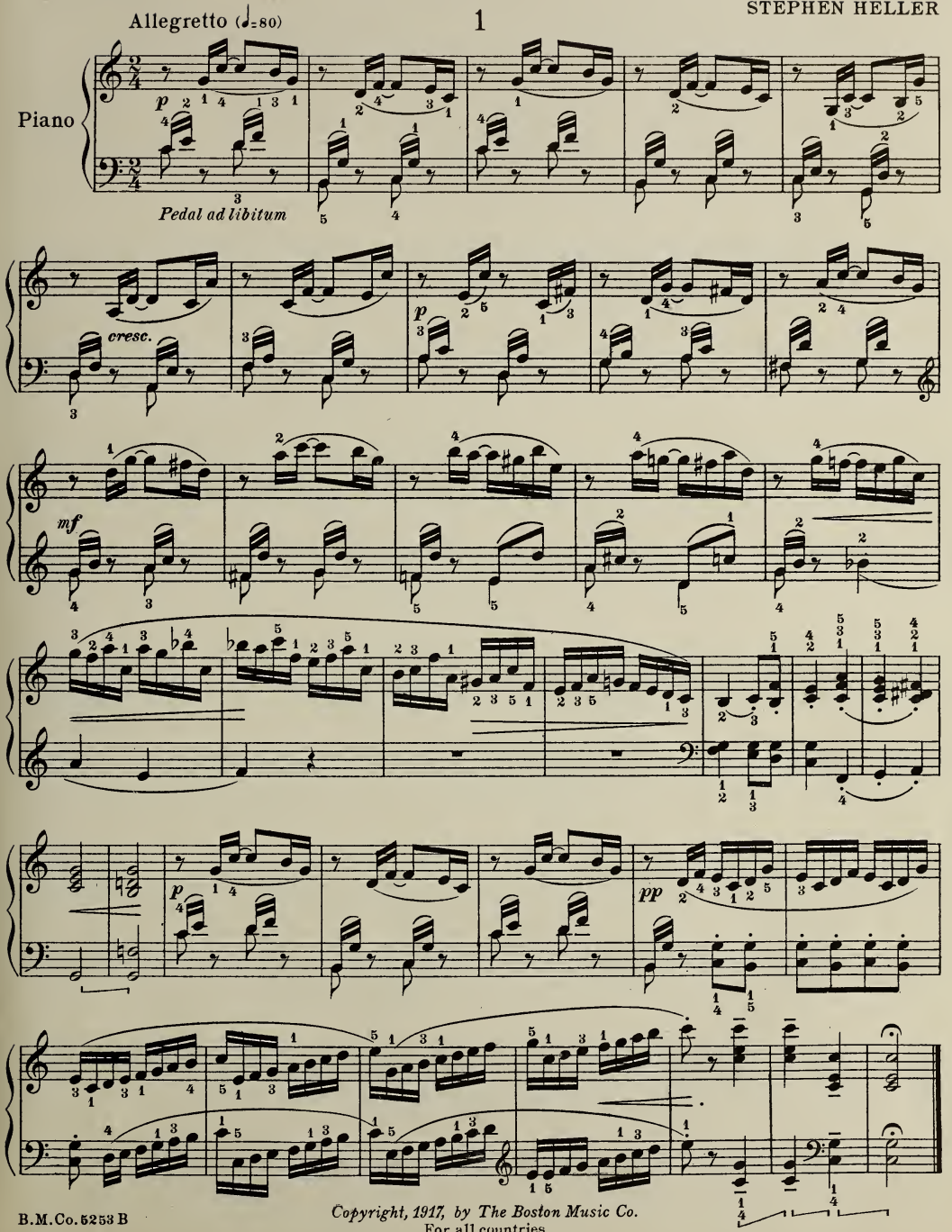
a) = Moderato
b) = Allegretto
c) = Allegro



Section B

1

STEPHEN HELLER



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2

LOUIS KÖHLER

Allegro moderato

Piano

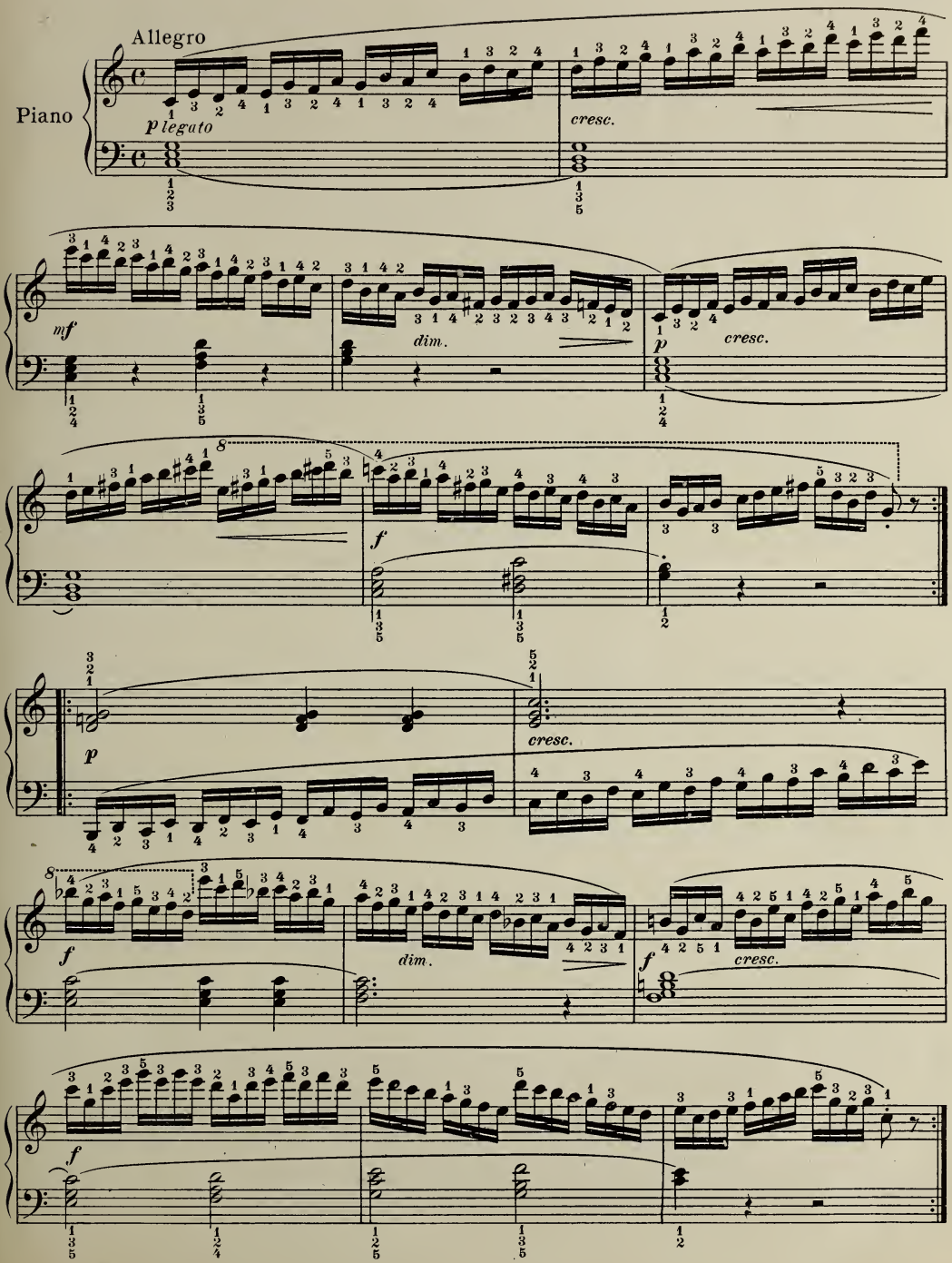
f

Fine

mf

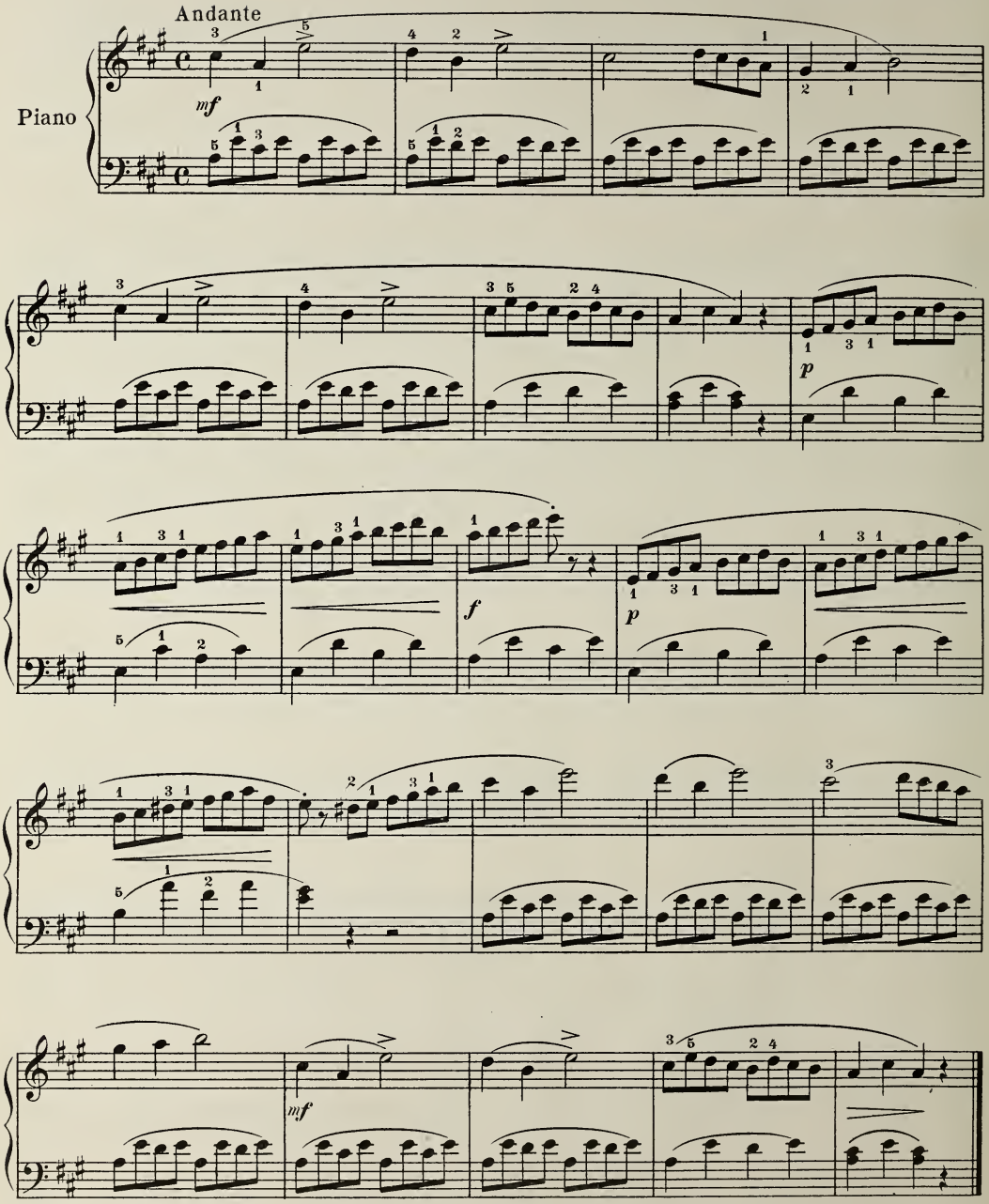
D.C. al Fine

f

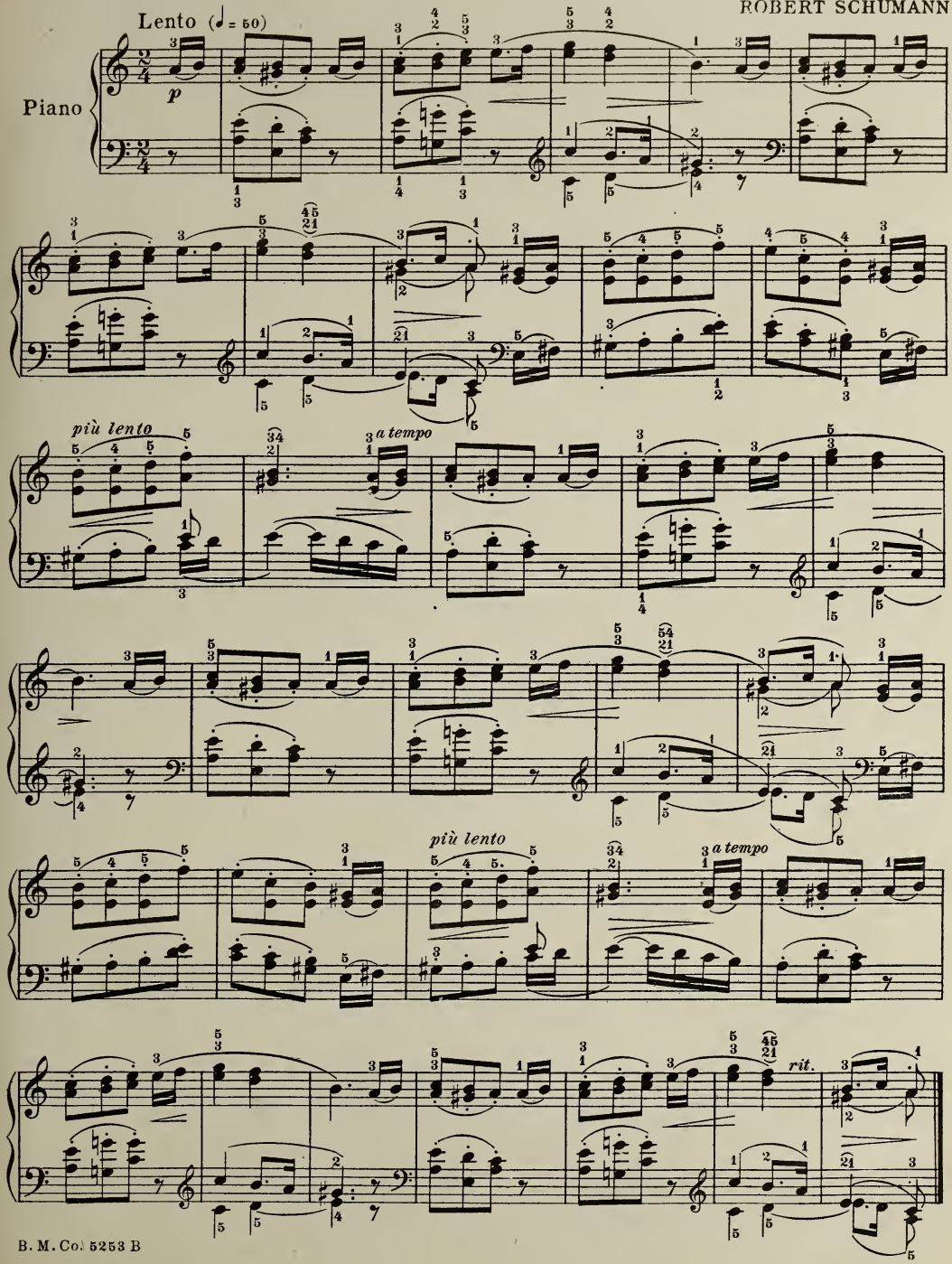

Allegro
Piano
p legato
cresc.
mf
dim.
p
cresc.
f
p
cresc.
f
dim.
f
cresc.
f

4

VICTOR ALPHONSE DUVERNOY

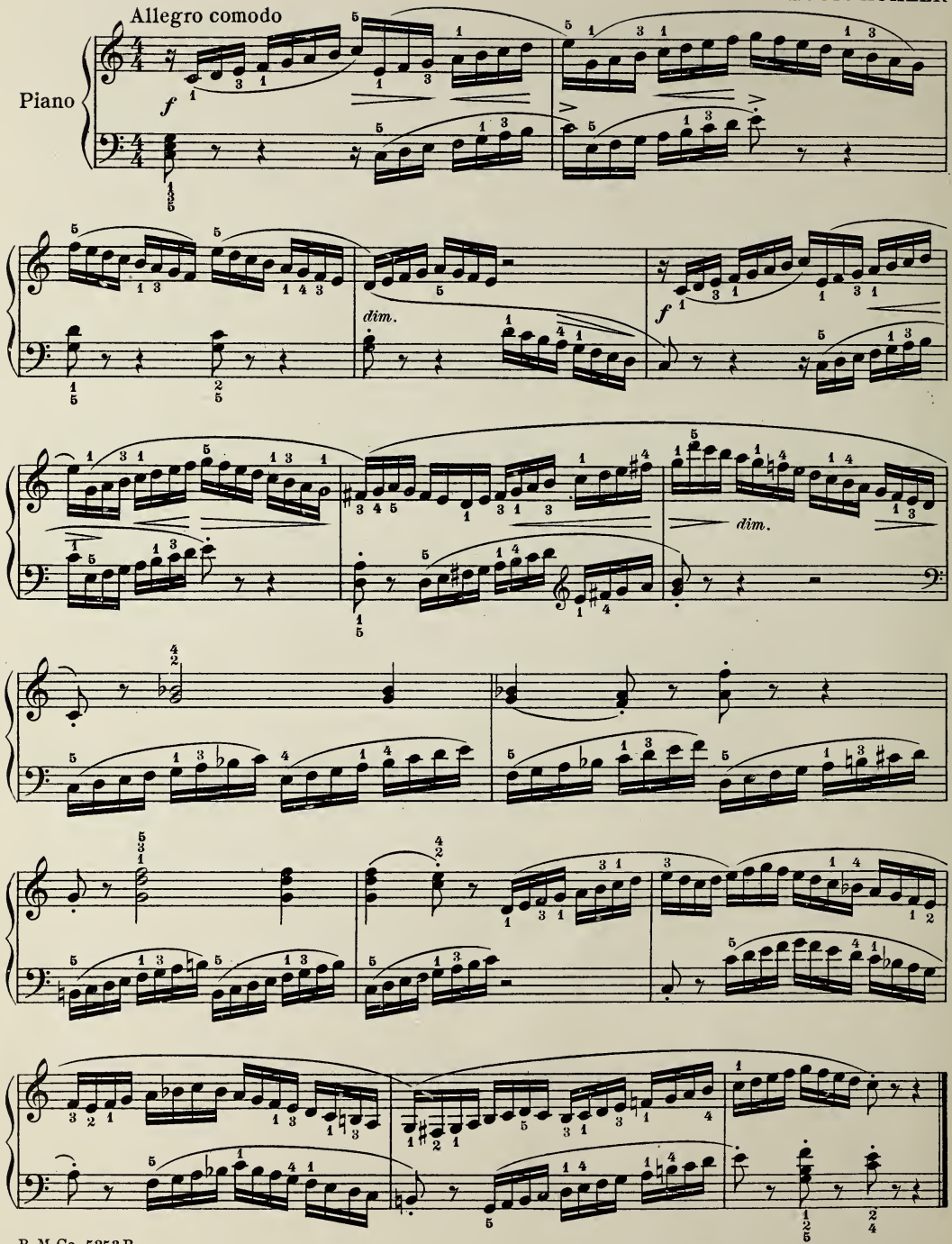


ROBERT SCHUMANN



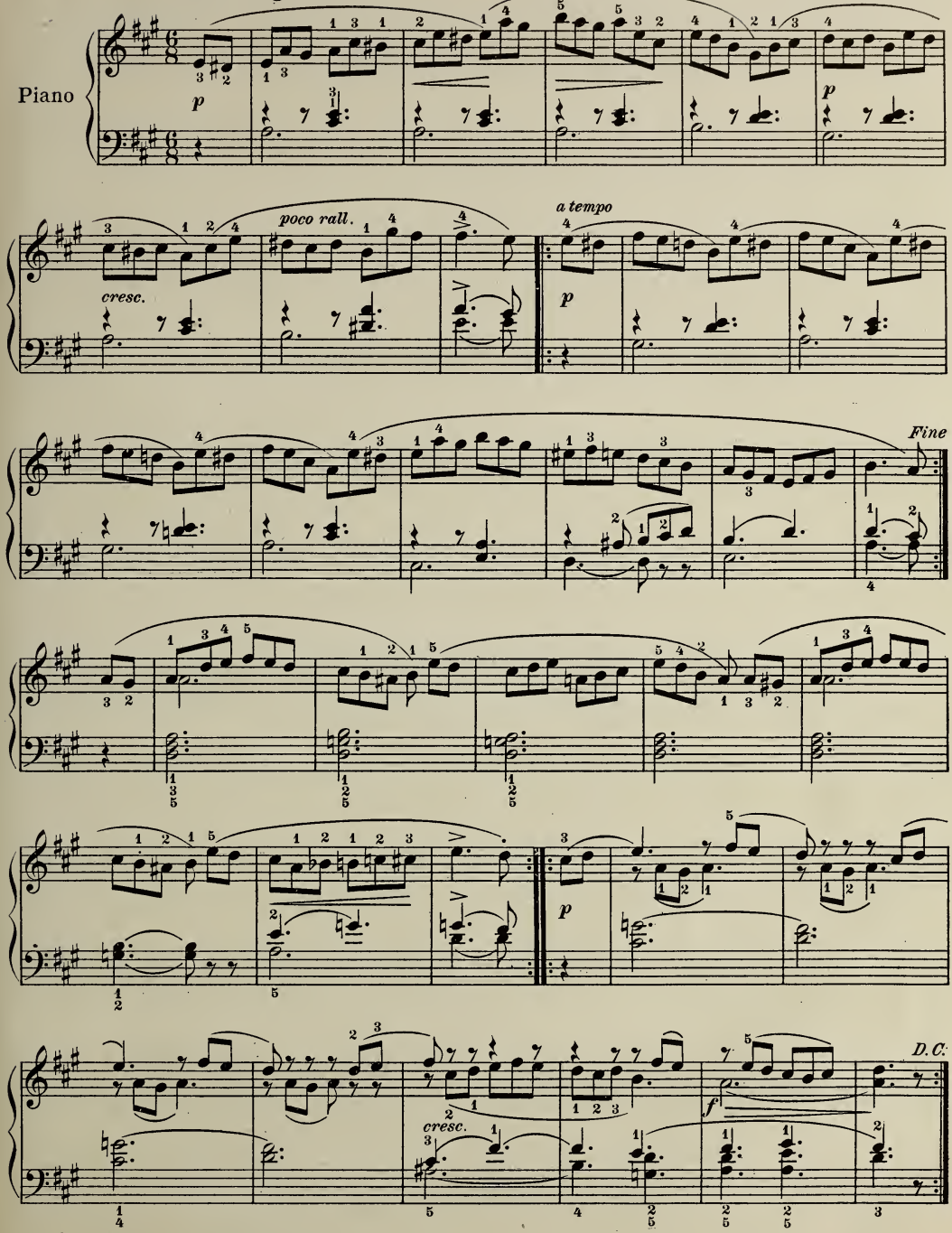
6

LOUIS KÖHLER



Andantino grazioso

HENRI LEMOINE

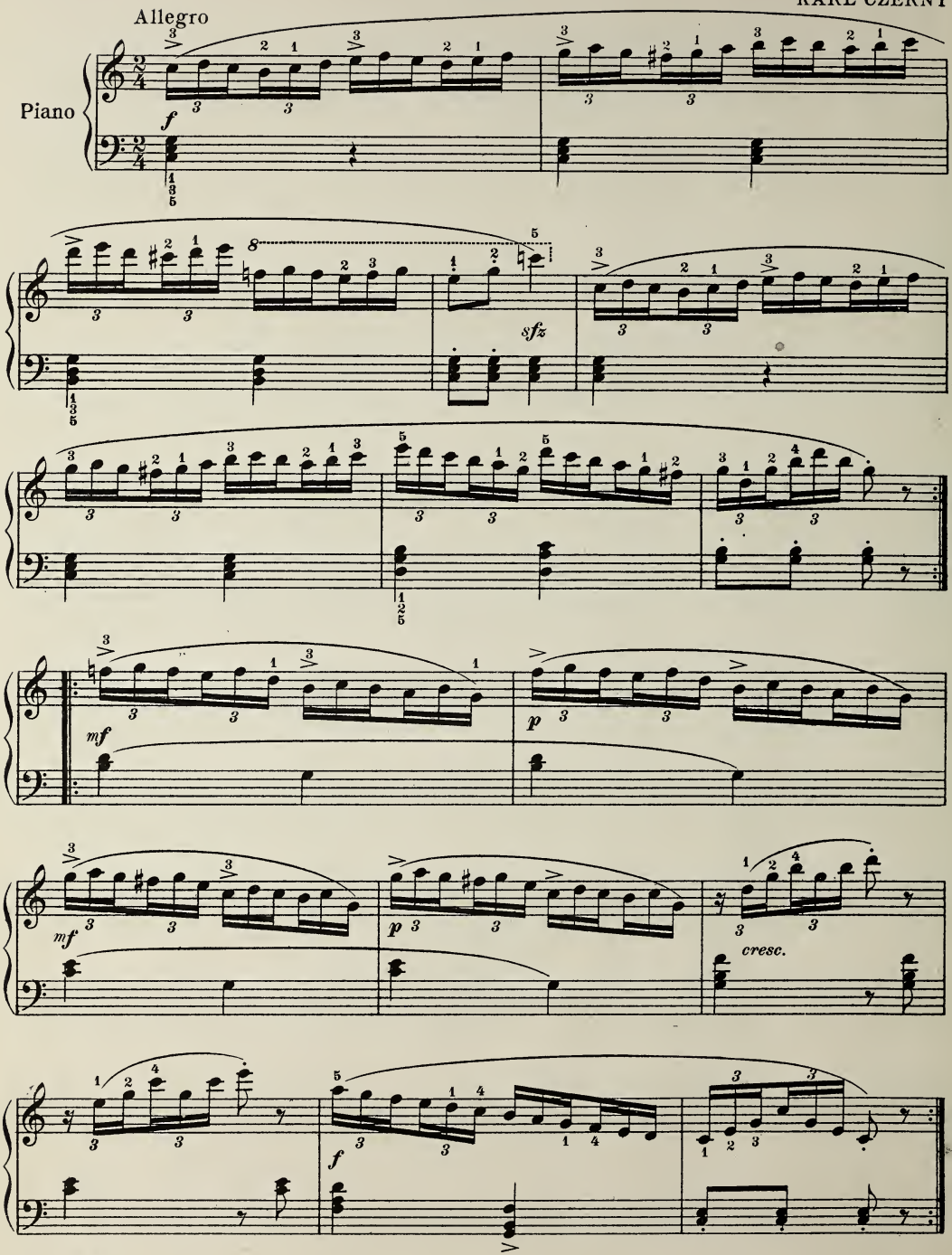


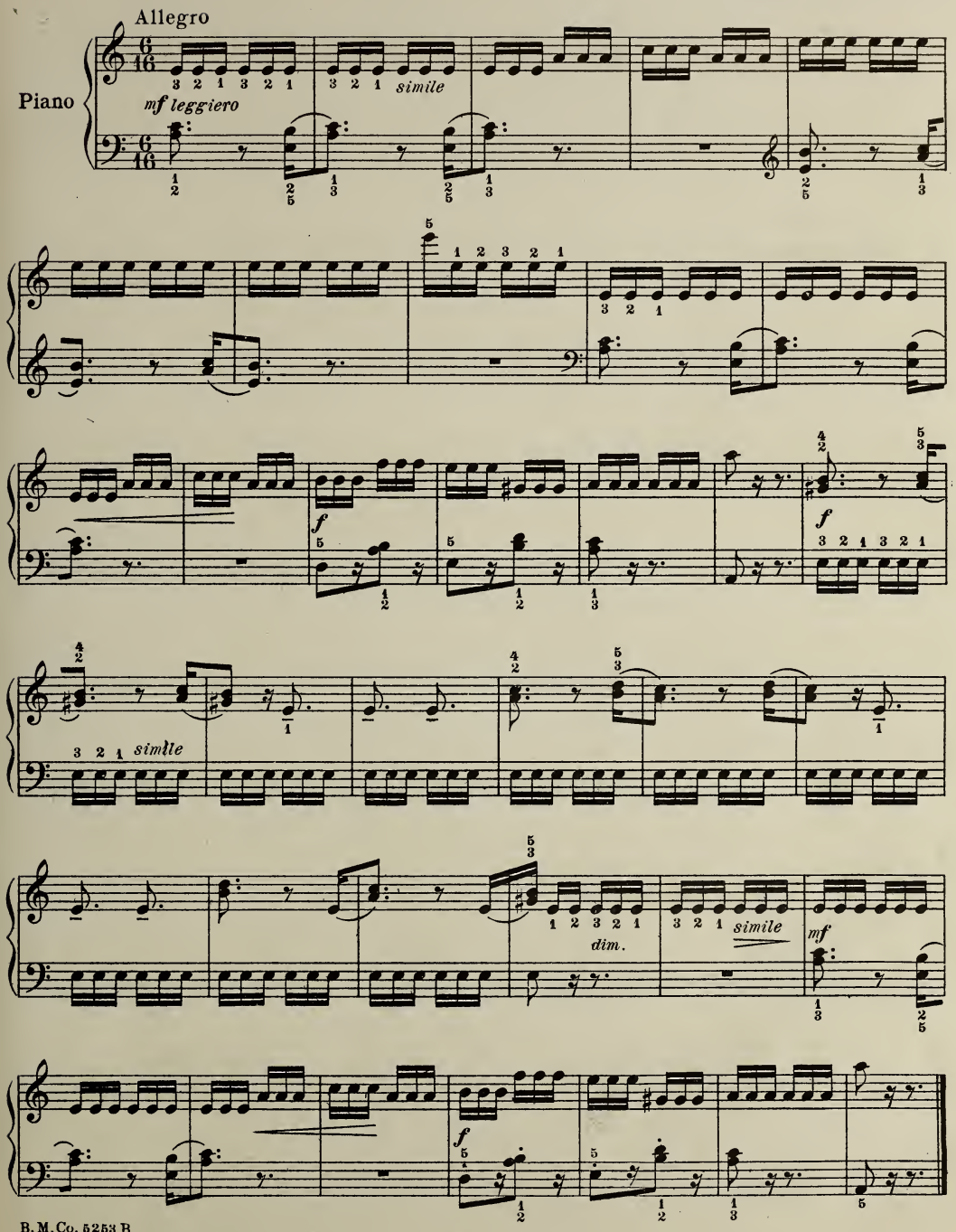
8

KARL CZERNY

Allegro

Piano



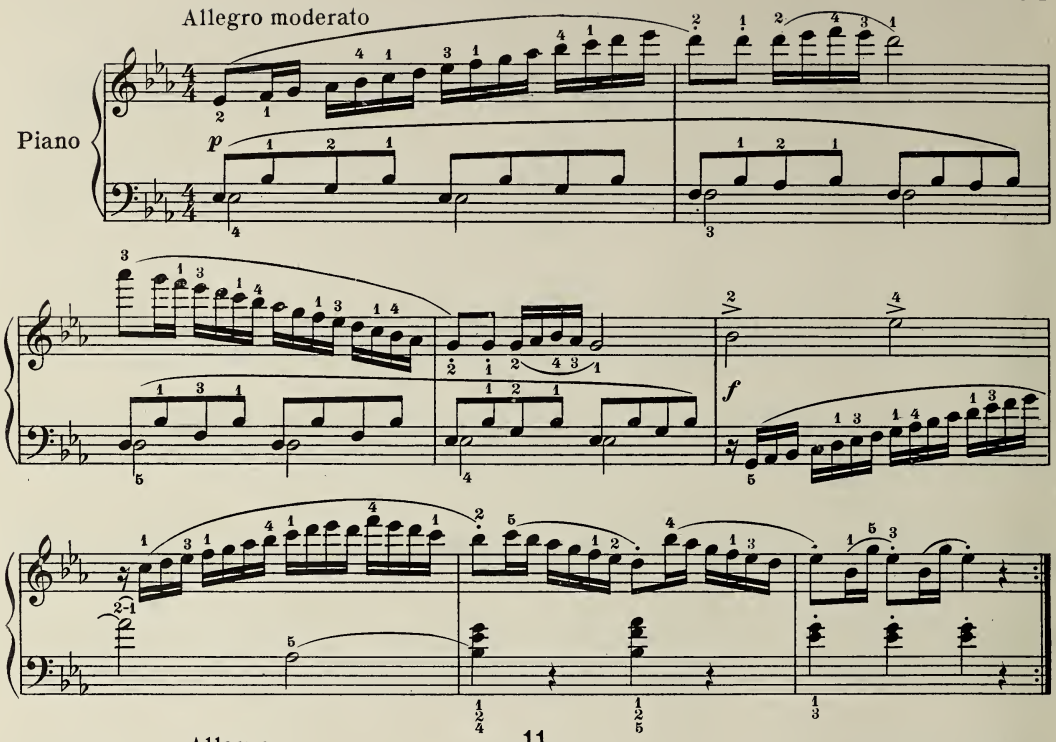

Allegro
Piano
mf leggiero
simile
f
simile
dim.
simile
mf
f

10

KARL CZERNY

Allegro moderato

Piano

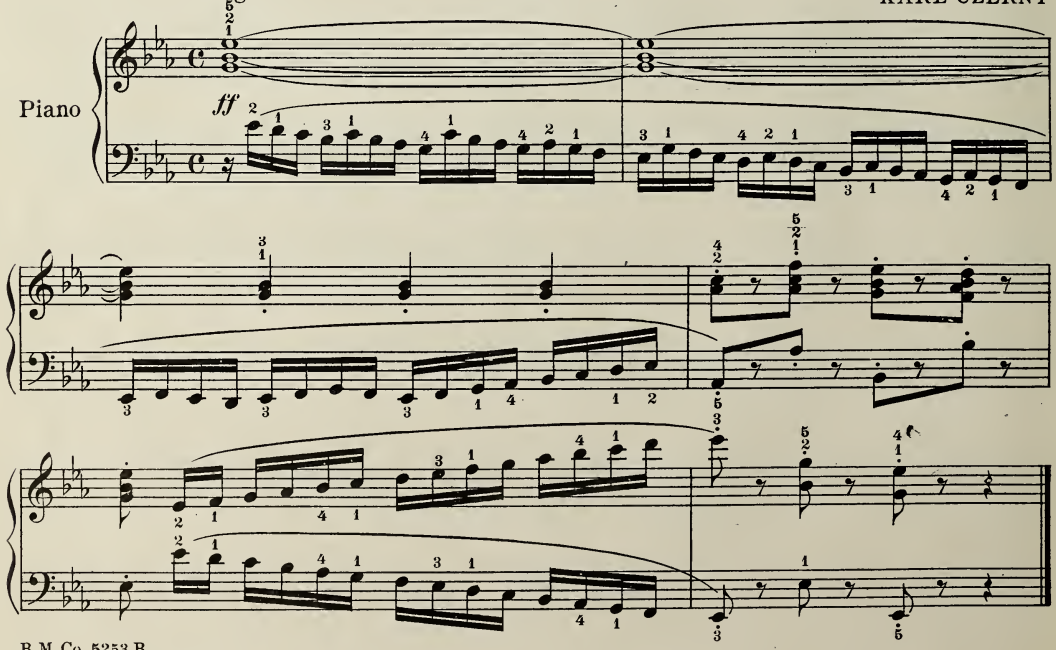


11

KARL CZERNY

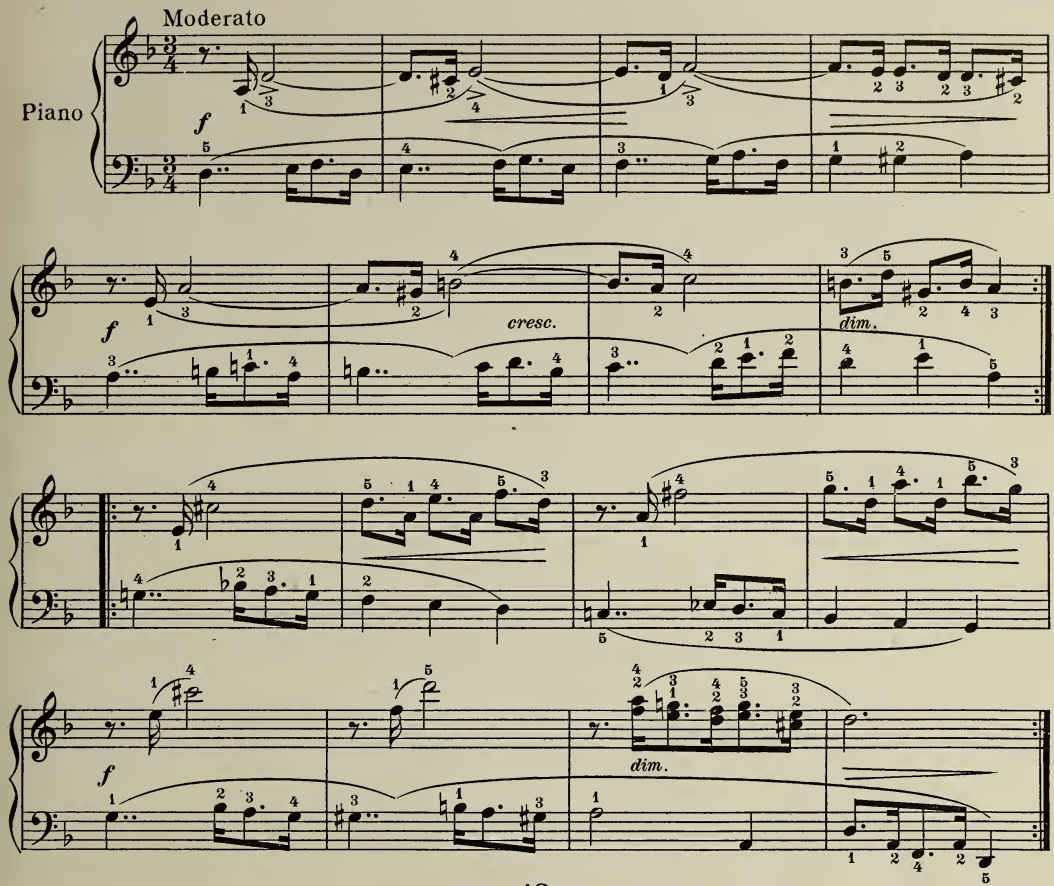
Allegro

Piano



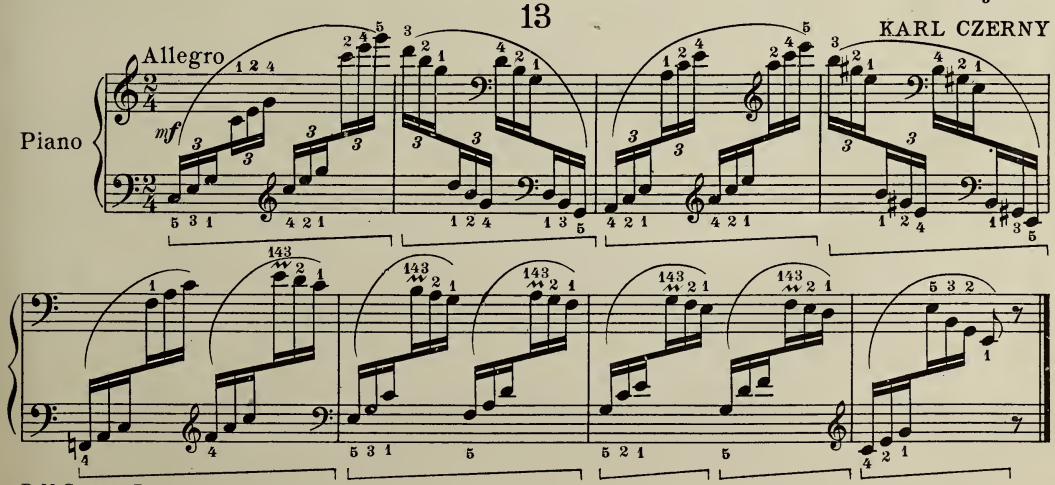
12

KARL CZERNY



13

KARL CZERNY



14

ALBERT LÖSCHHORN

Allegretto

la melodia ben marcata

Piano

mf

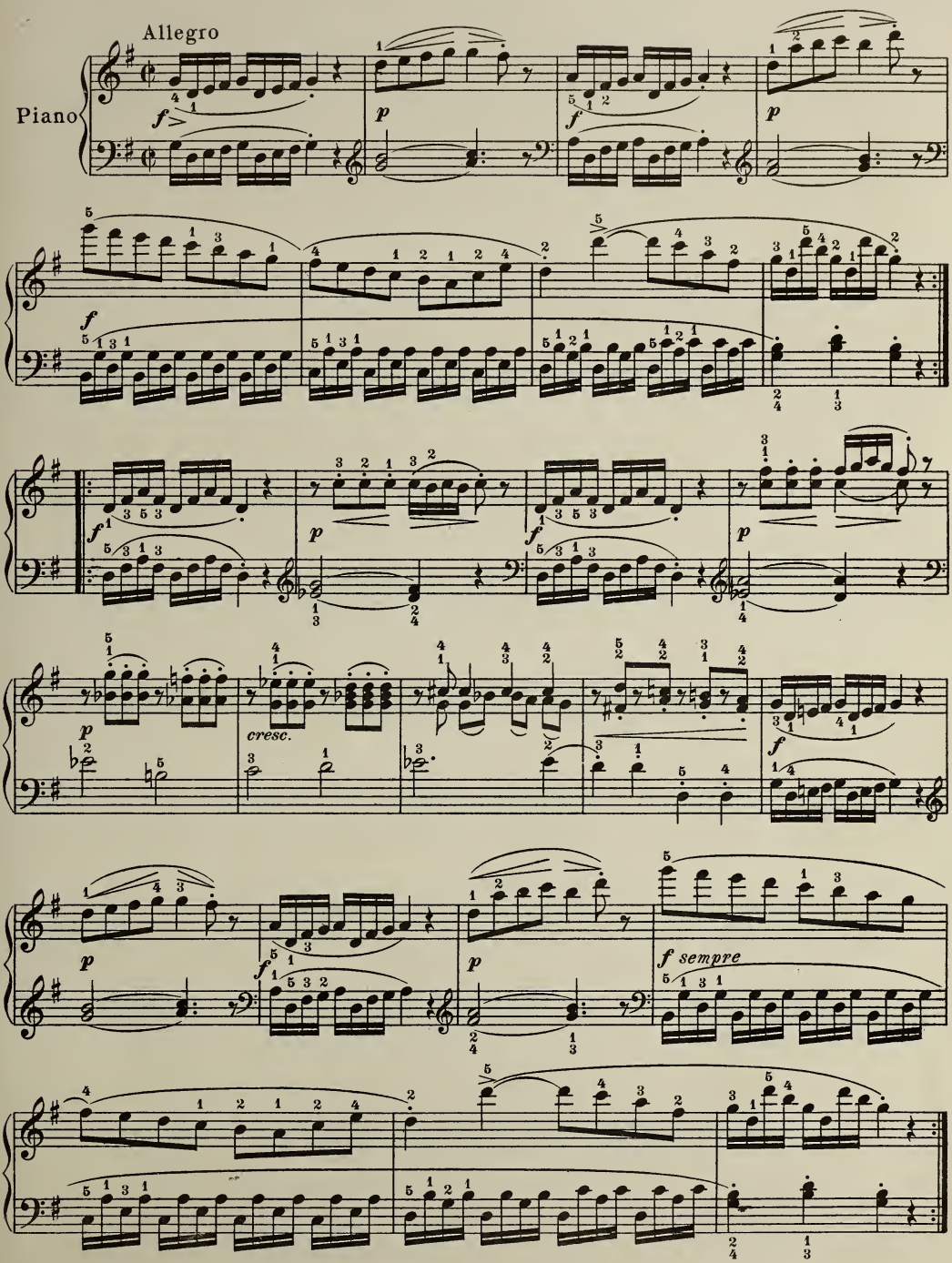
p *sfz* *p* *mf*

p cresc. poco a poco

f *mf* *p*

sfz *mf* *p* *sfz* *f*

il basso ben marcato


Allegro
Piano
f
p
f
p
f
f
p
p
p
cresc.
f
p
f
p
f sempre

16

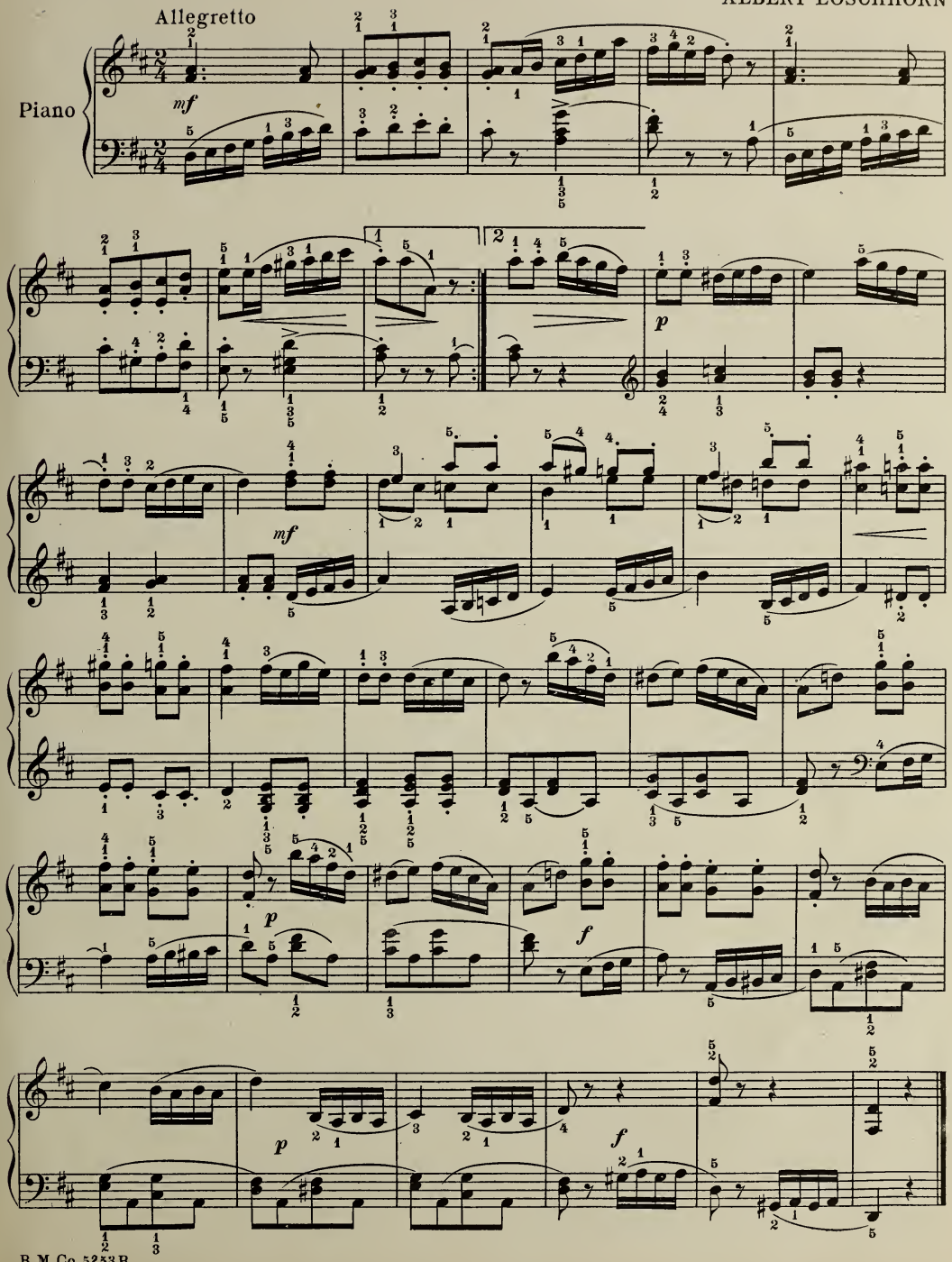
L. van BEETHOVEN (from Op. 11)
Arr. by W. von LENZ

Andante cantabile

Piano

p

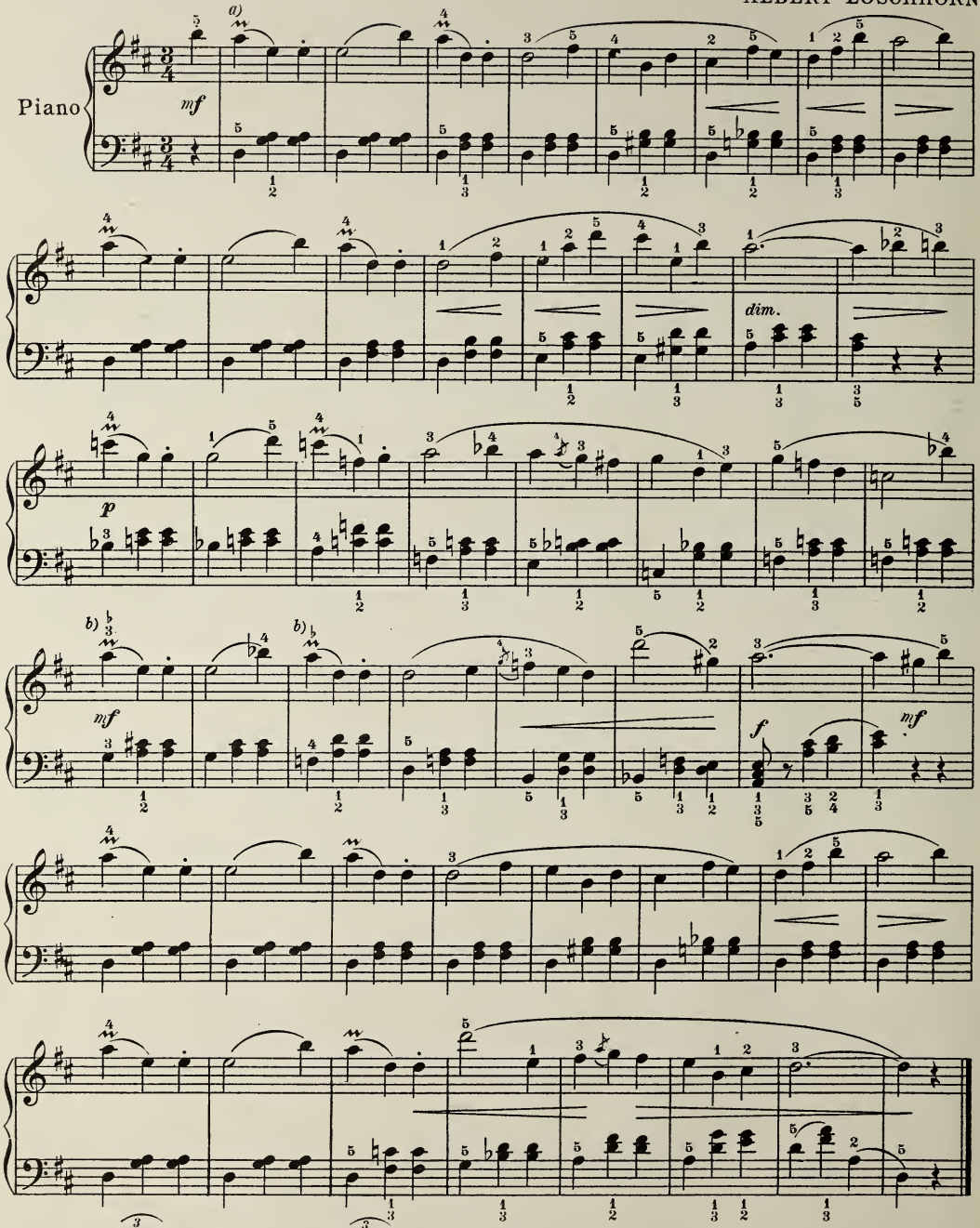
pp

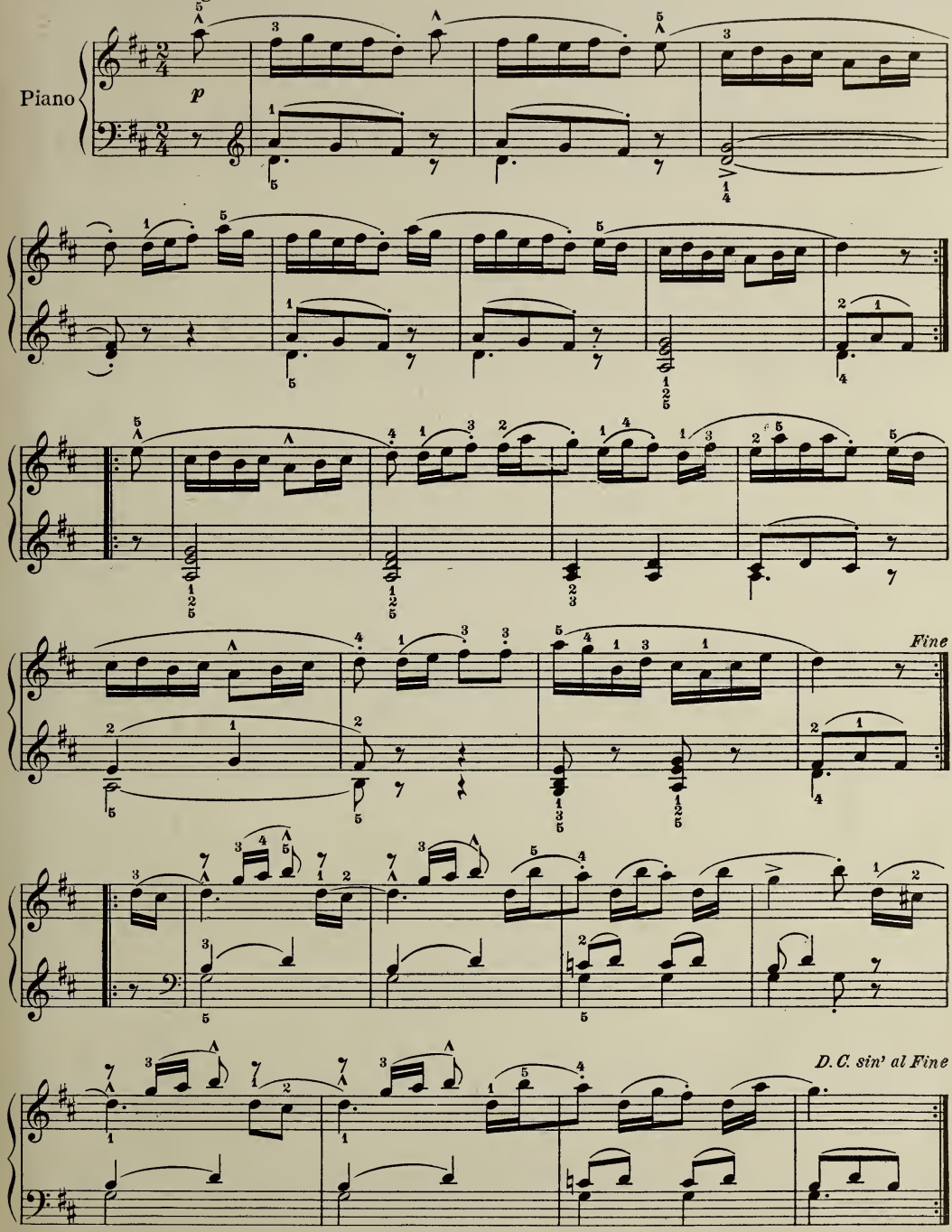

Allegretto
Piano
mf
p
mf
p
f
p
f

18

Tempo di Valzer

ALBERT LÖSCHHORN

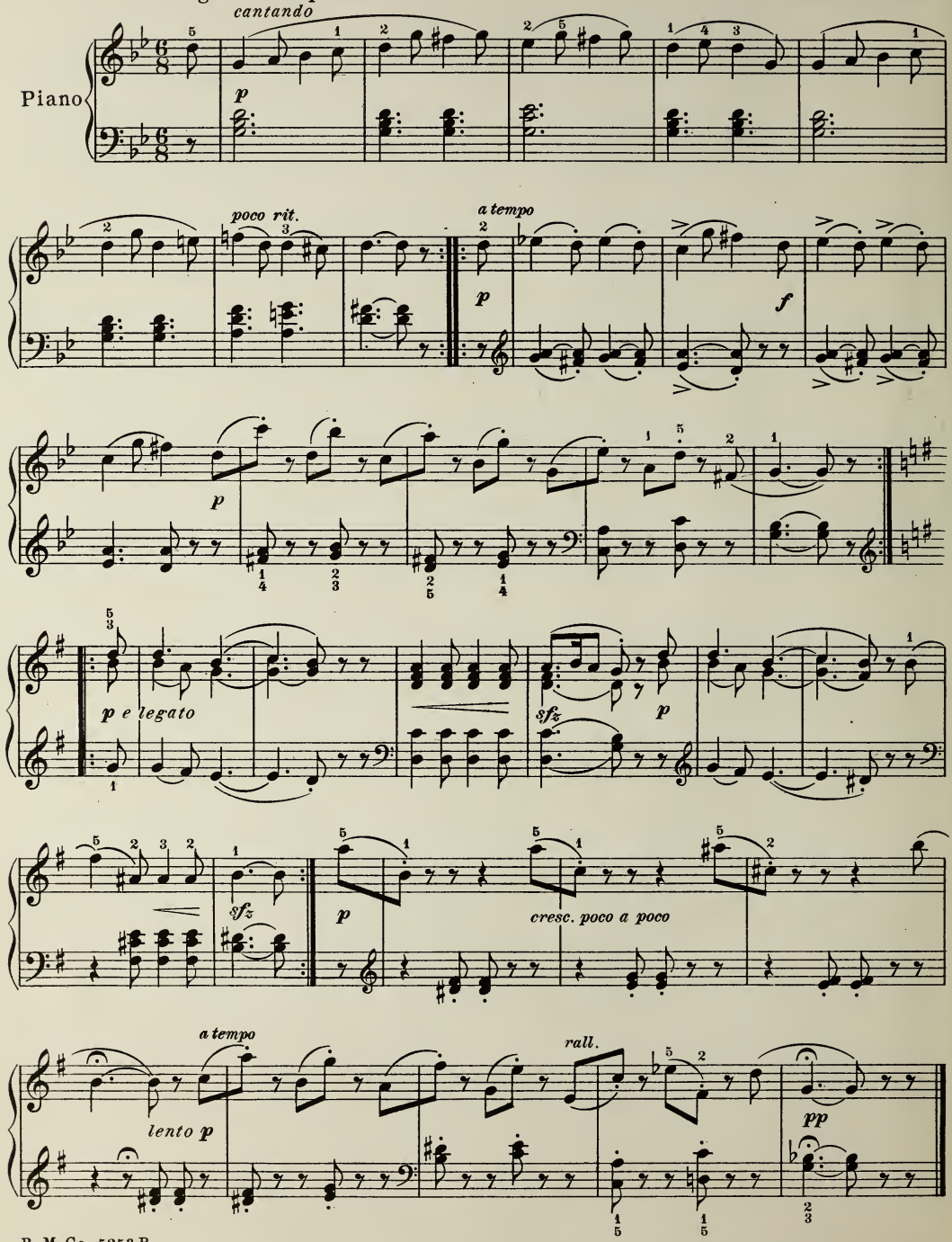


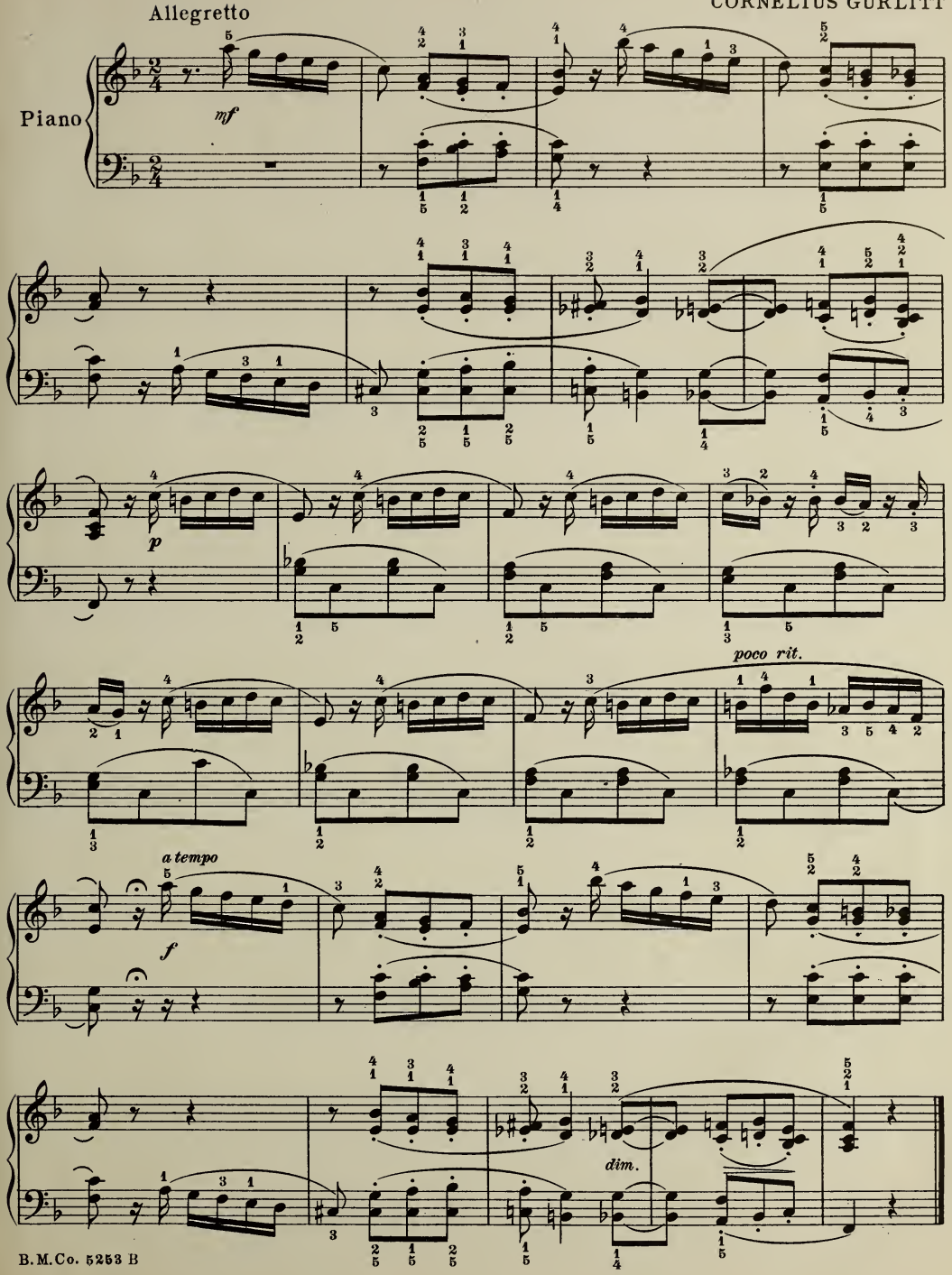

Allegretto
Piano
p
Fine
D.C. sin' al Fine

20

Allegretto semplice (♩.=84)

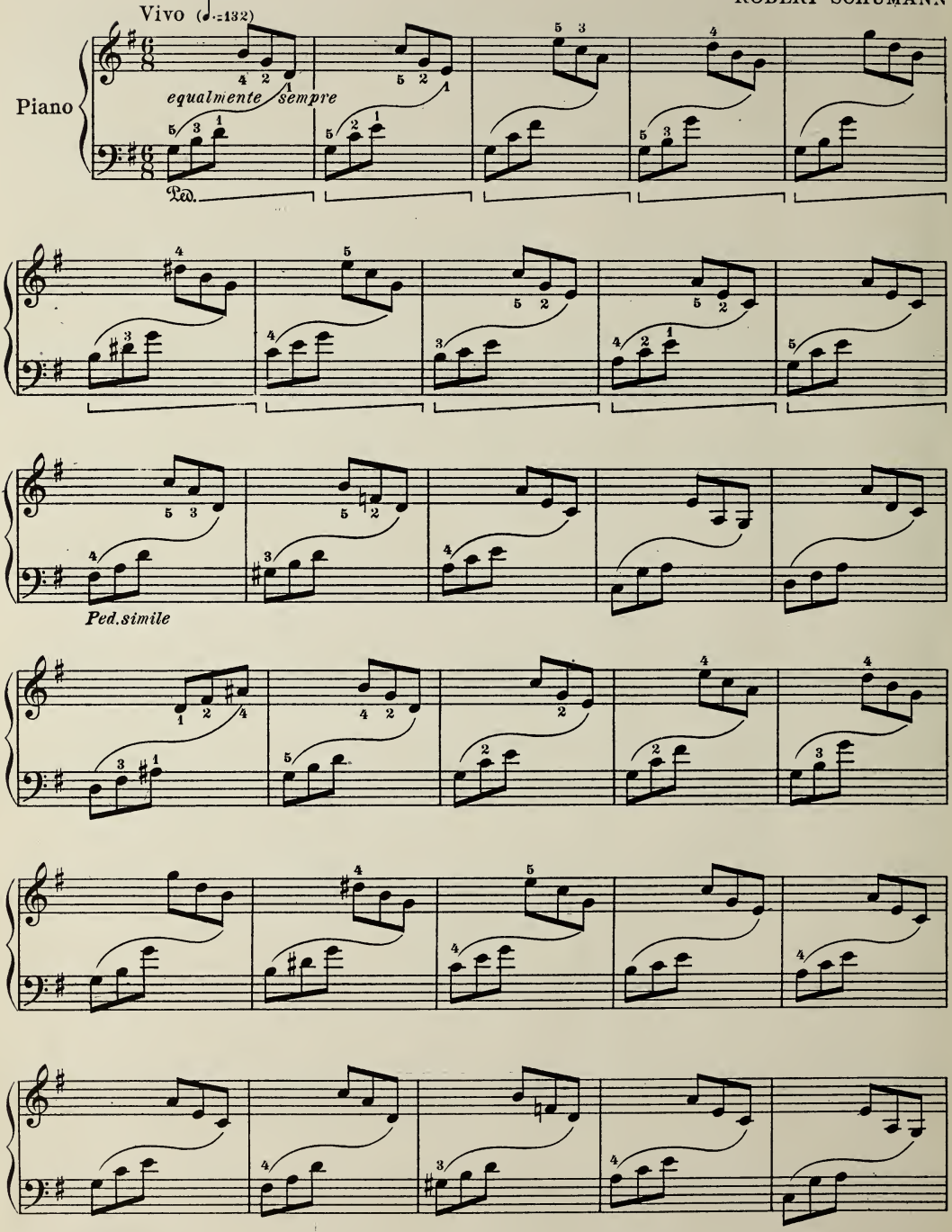
HENRI BERTINI

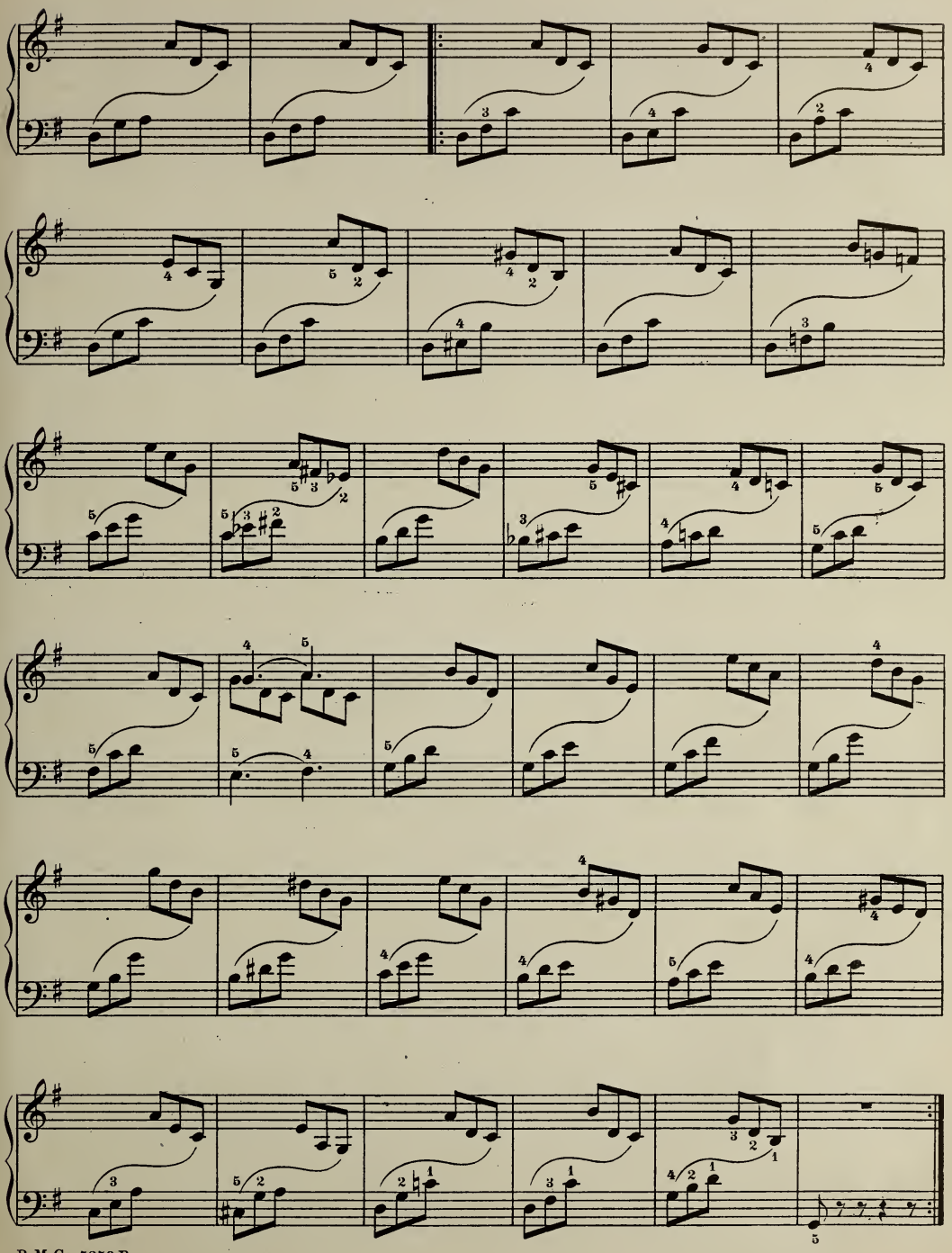



Allegretto
Piano
mf
p
poco rit.
a tempo
f
dim.

22

ROBERT SCHUMANN

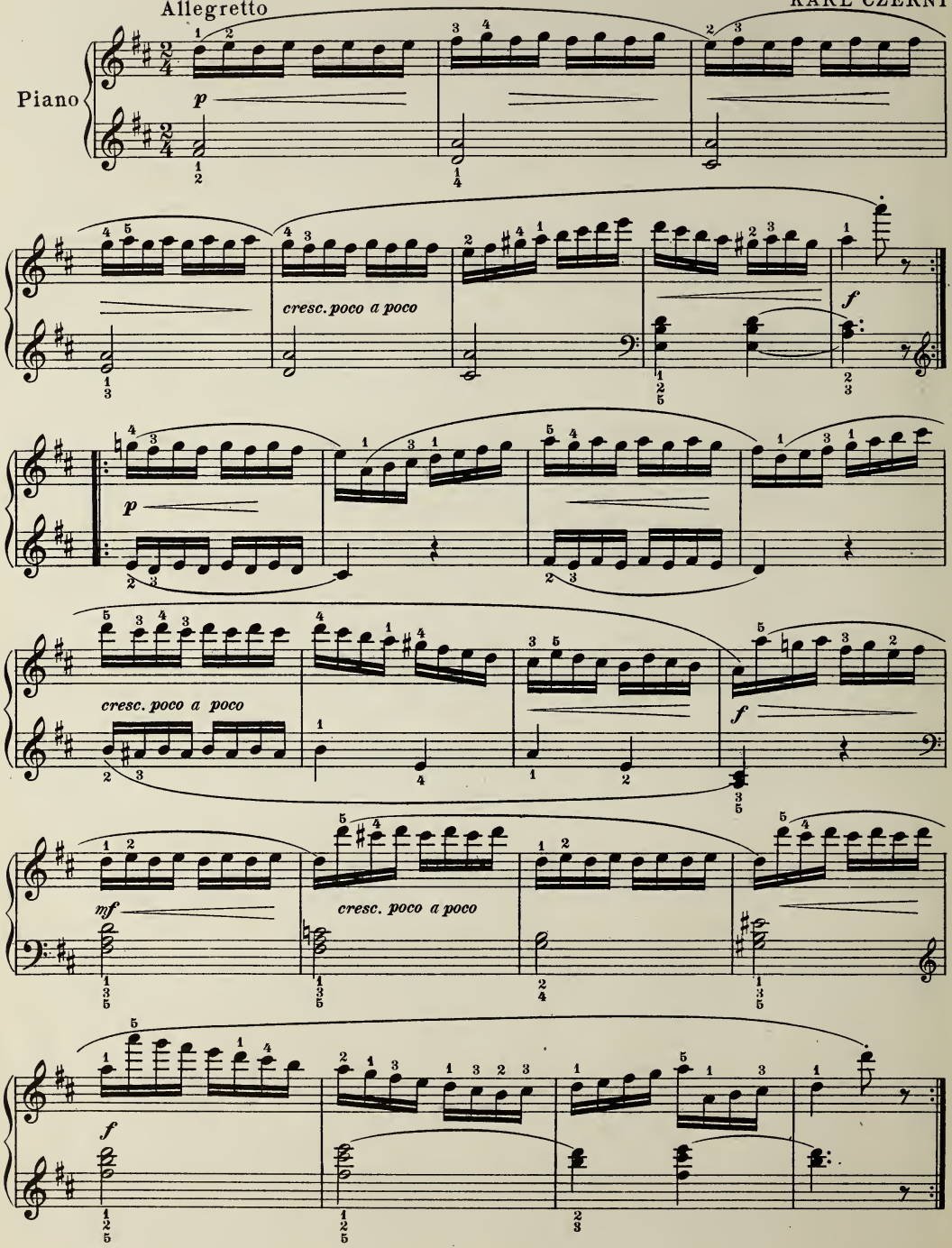




23

KARL CZERNY

Allegretto



24

LEBERT and STARK

Sostenuto e marcato

Piano

f legato sempre

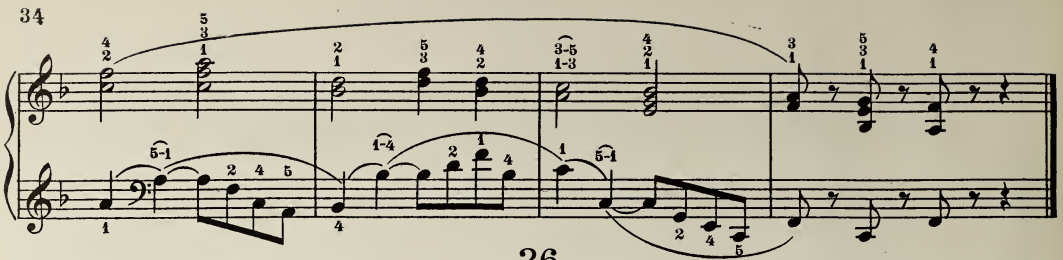
25

KARL CZERNY

Lento

Piano

dolce legato



26

Allegro

LEBERT and STARK

Piano

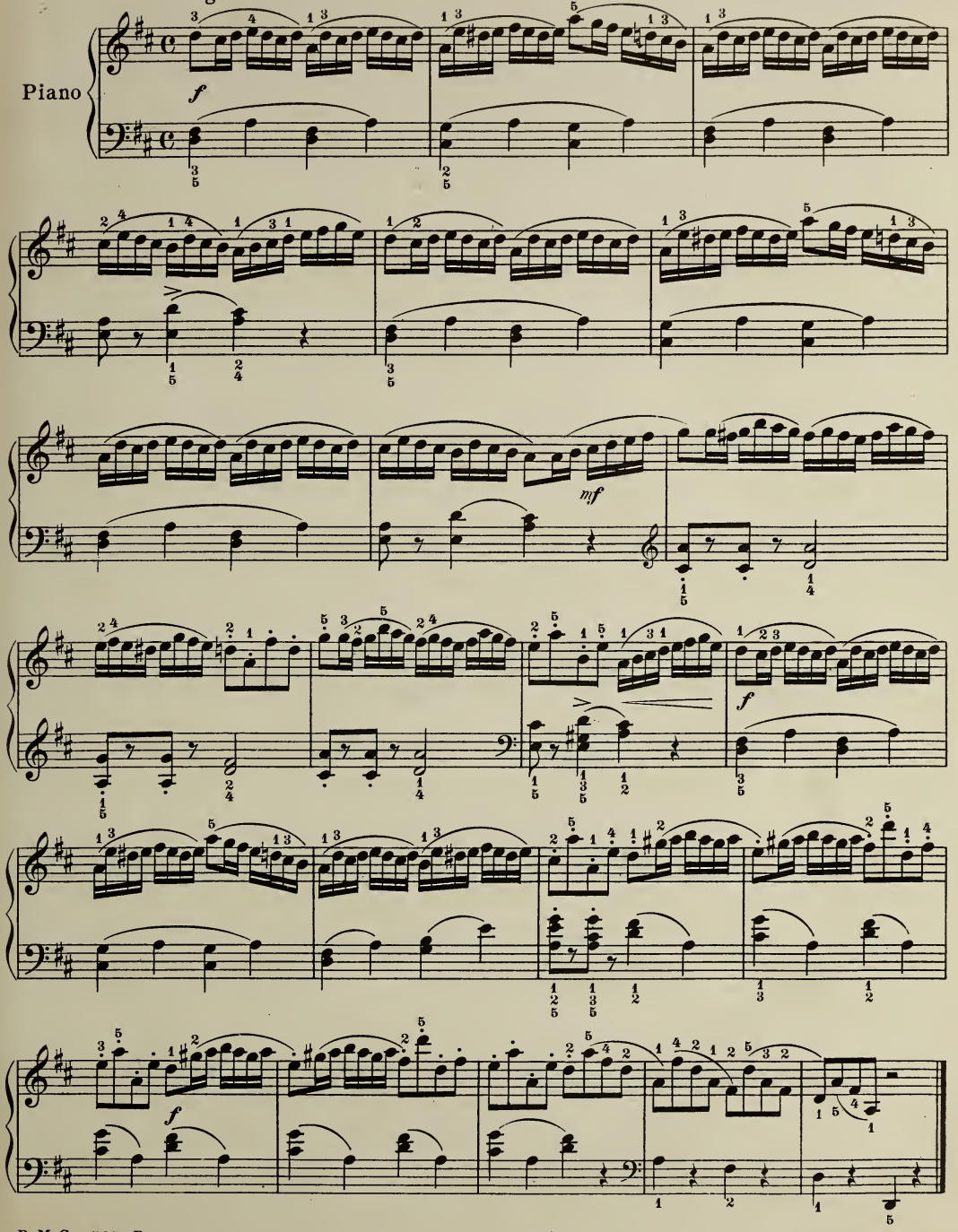
f legato

f

ben marcato

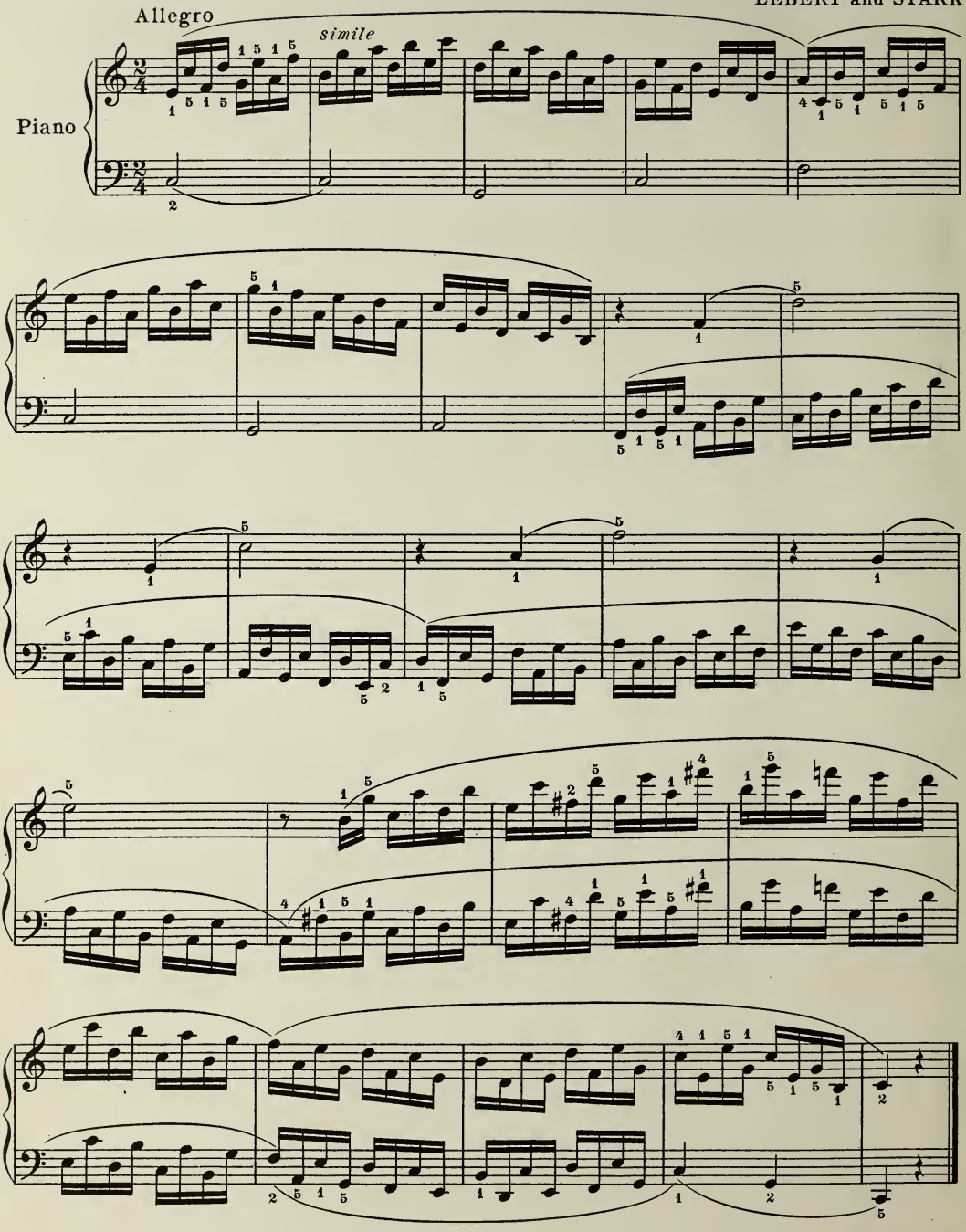
Allegro moderato

ALBERT LÖSCHHORN



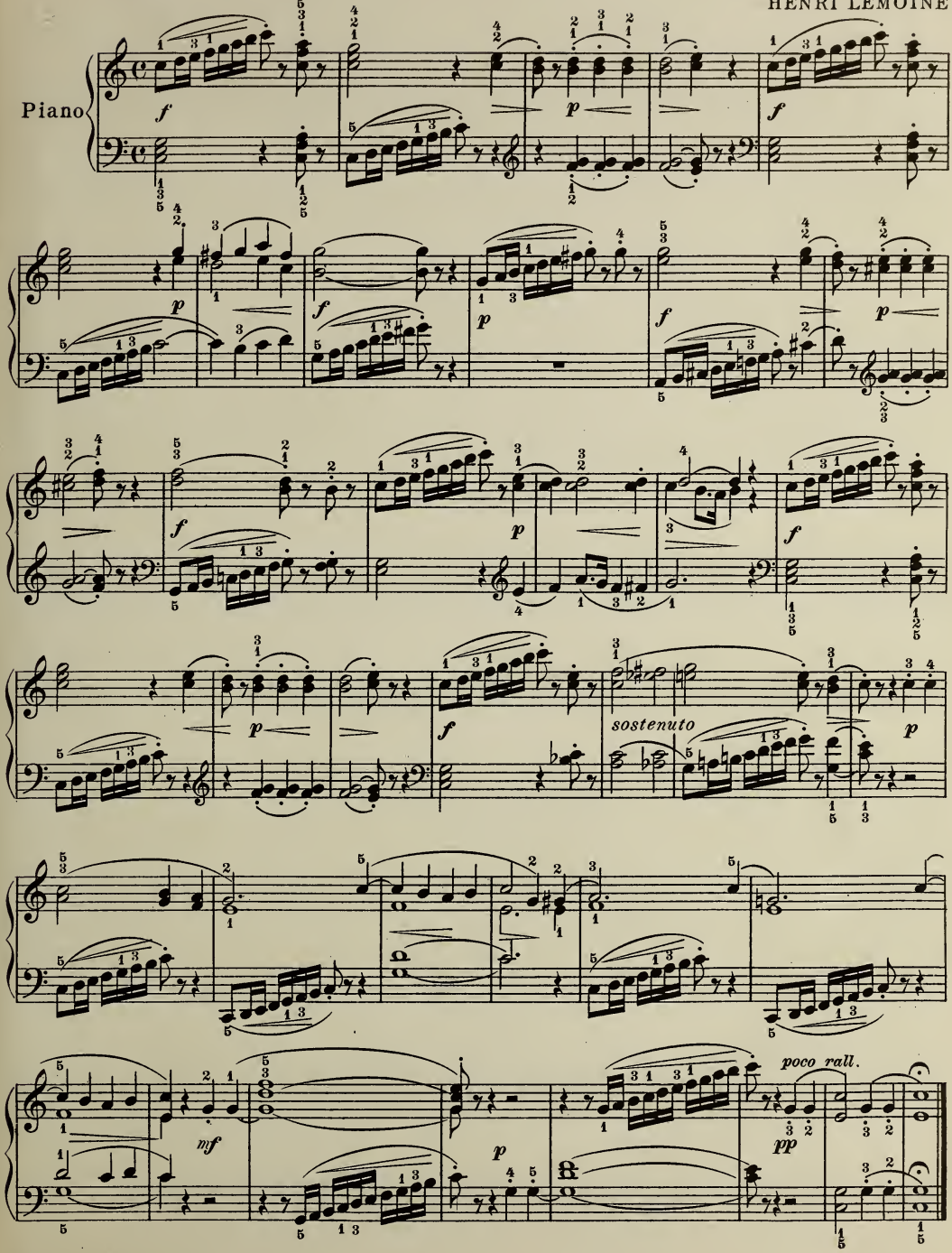
28

LEBERT and STARK



Allegro moderato

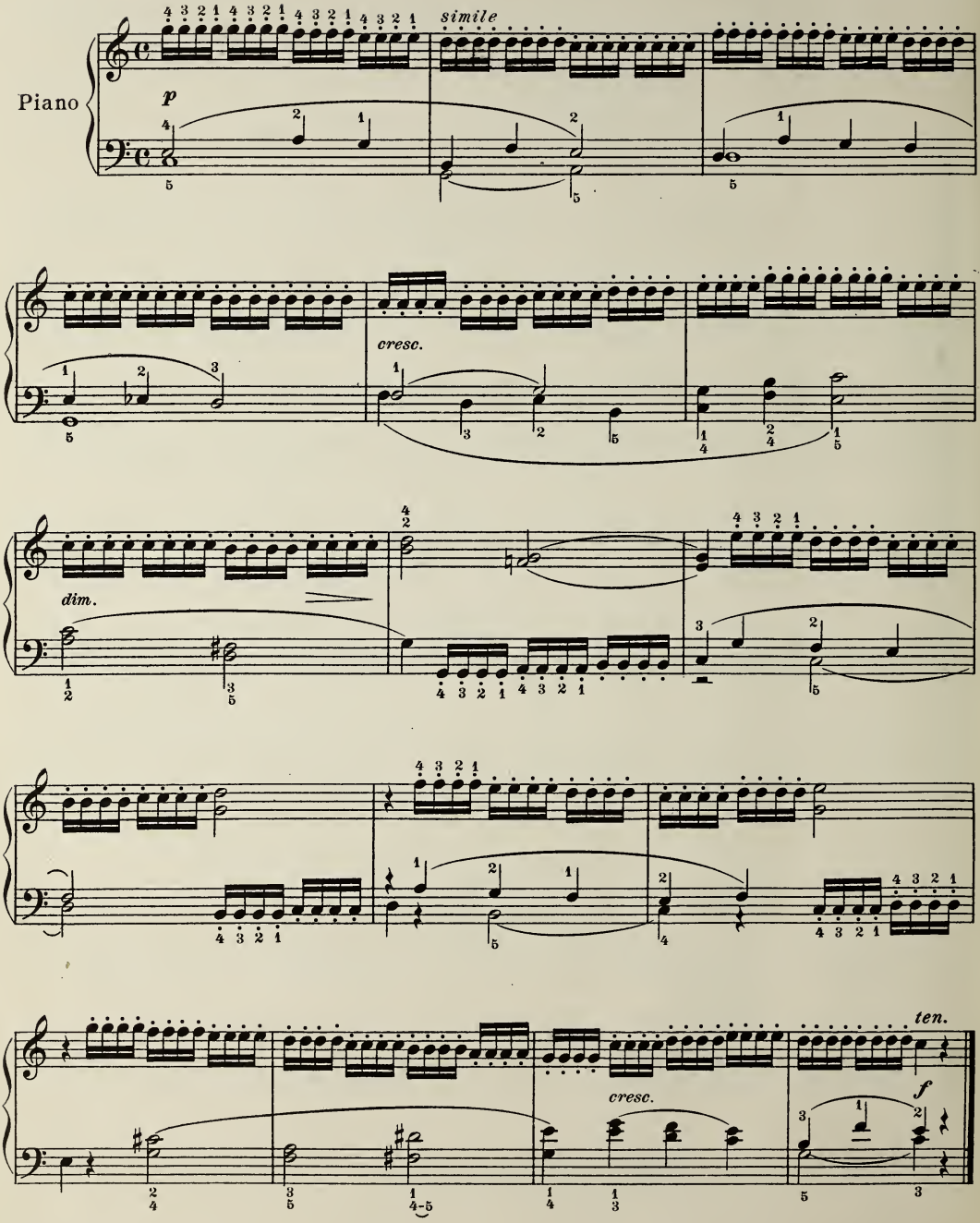
HENRI LEMOINE



30

Allegretto

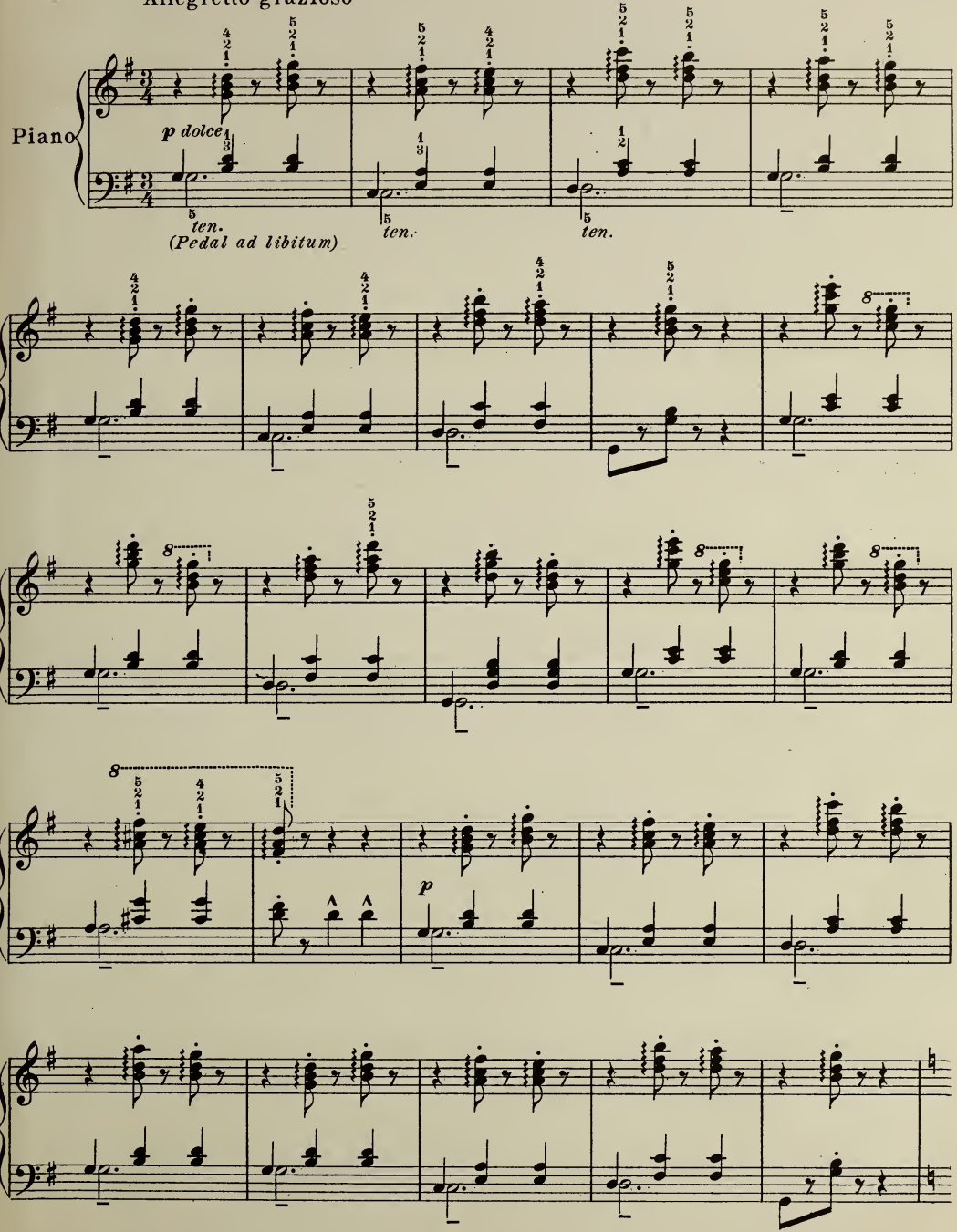
LEBERT and STARK

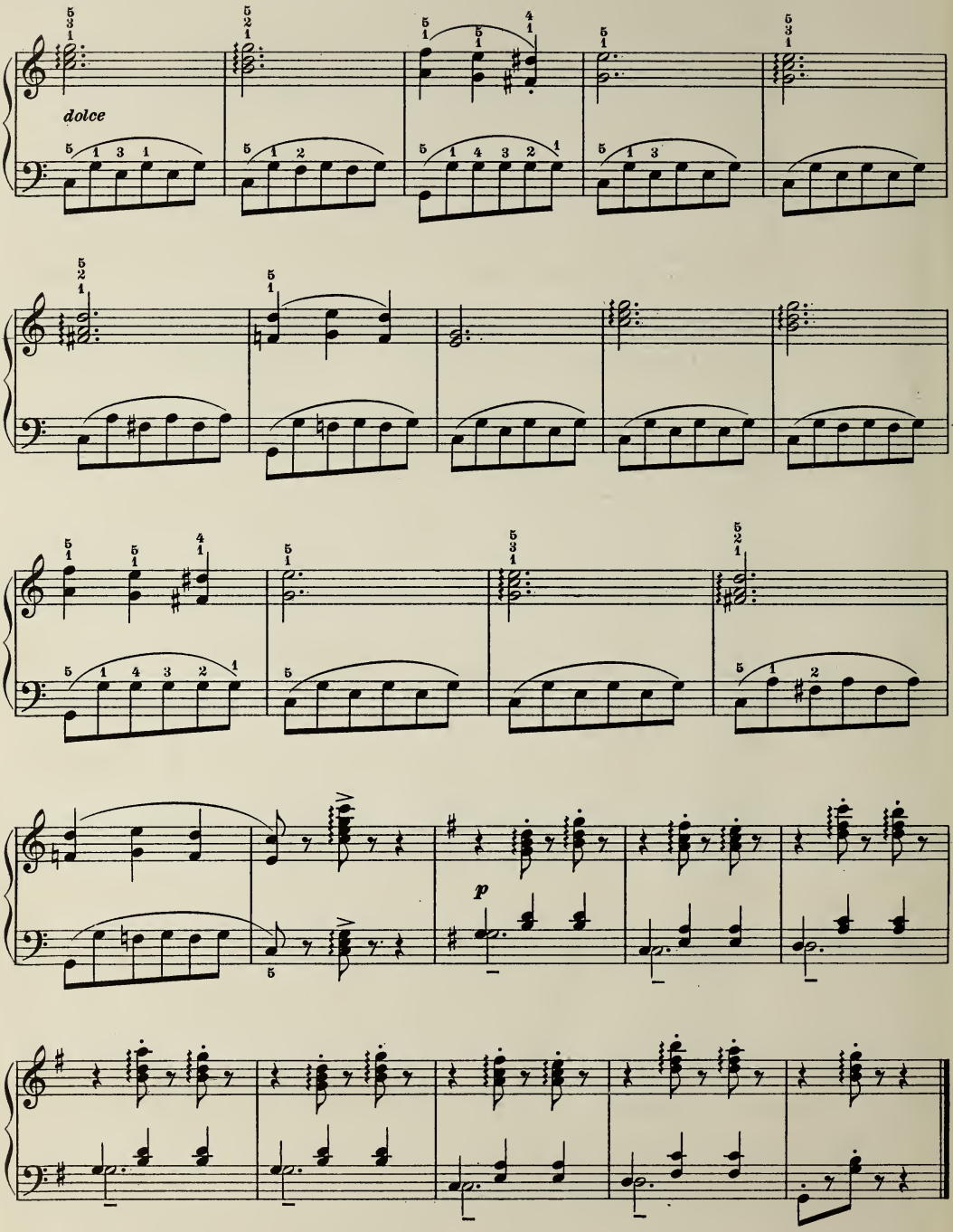


31

L. STREABBOG

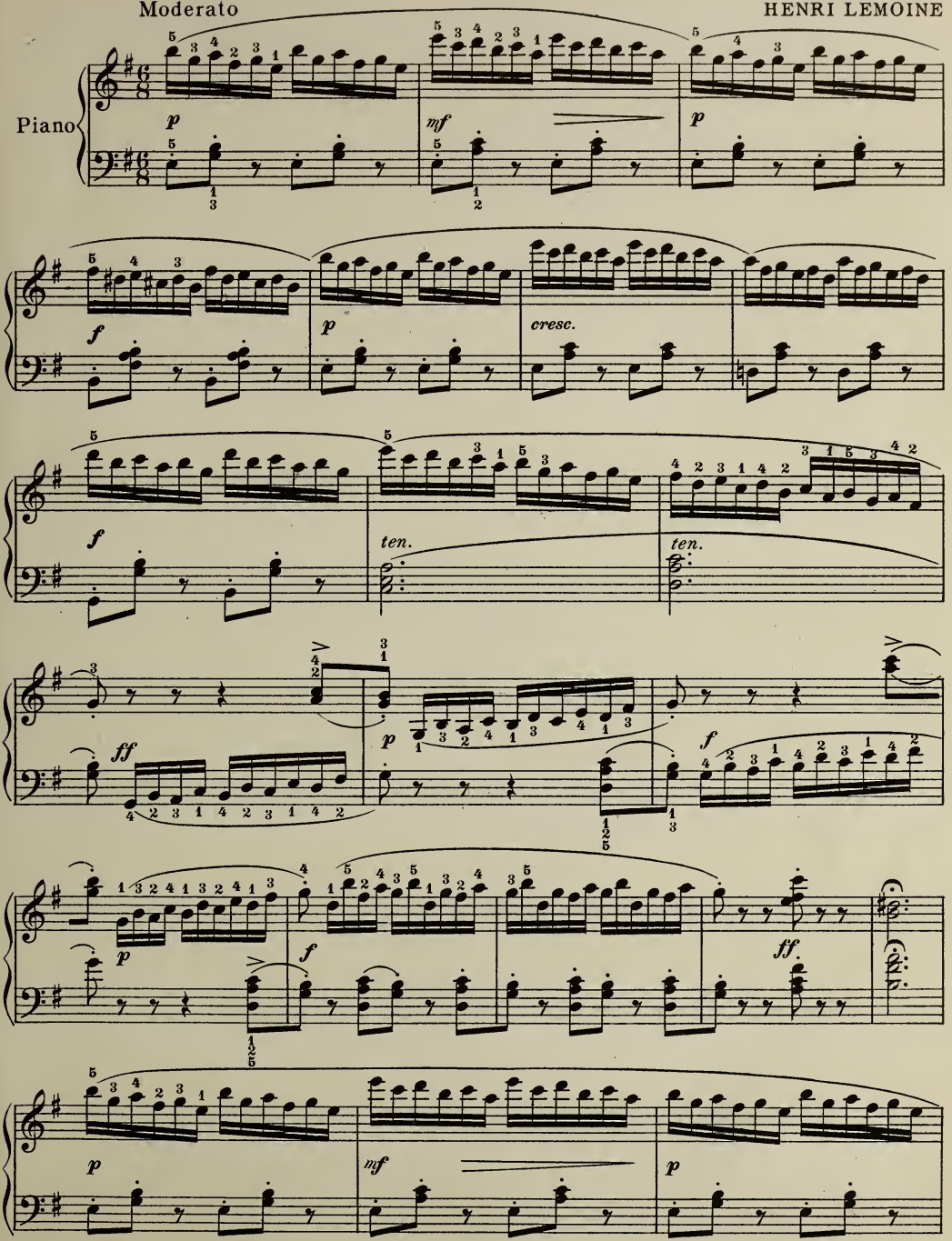
Allegretto grazioso




dolce
p

Moderato

HENRI LEMOINE



f *p* *cresc.*

f *ff*

33

LEBERT and STARK

Allegretto

Piano

p legato *p*

f *legato*

f *p*

Allegretto

KARL CZERNY

Piano

p cresc. *mf dim.* *p*

cresc. *f*

35

Allegretto

KARL CZERNY

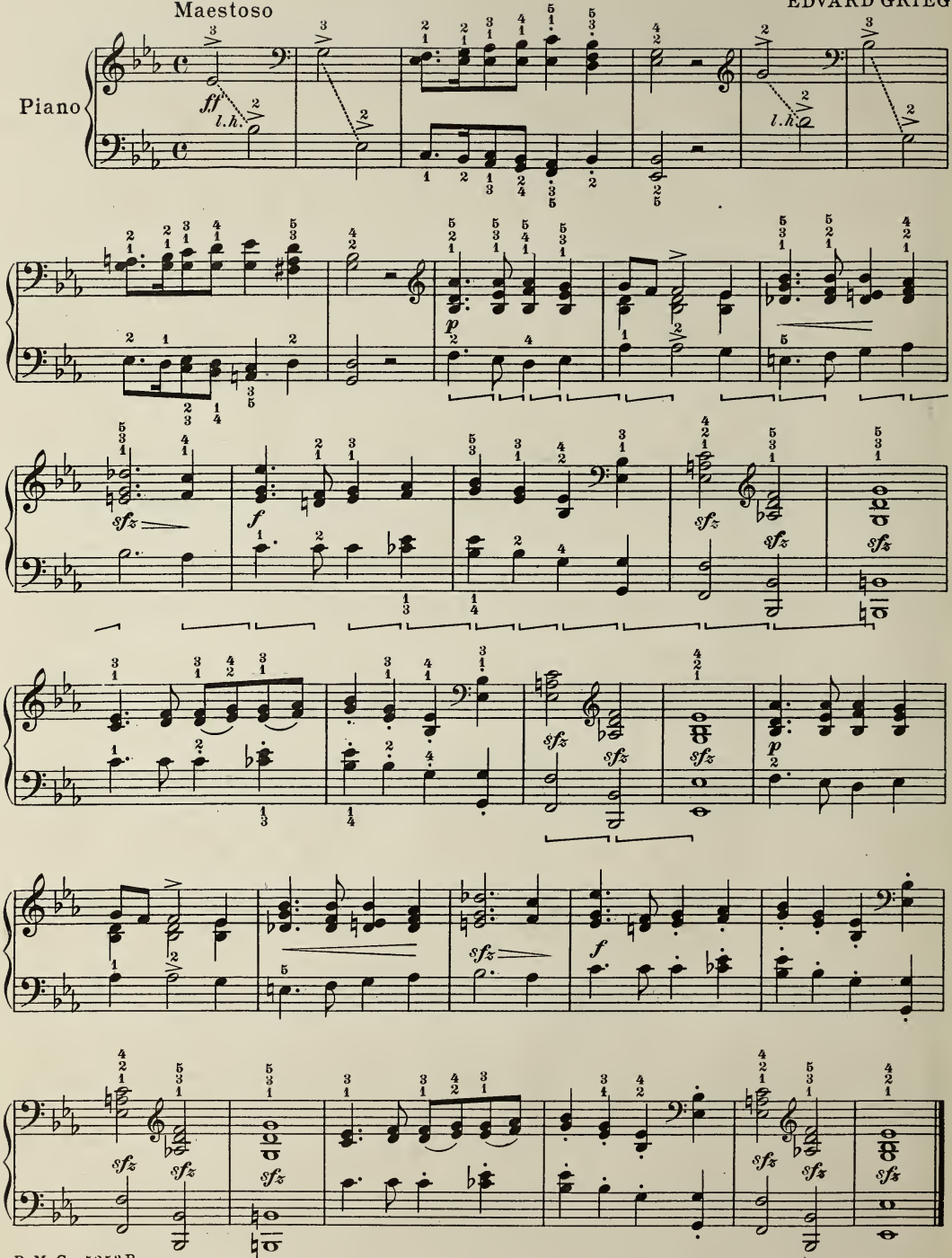
Piano

36

EDVARD GRIEG

Maestoso

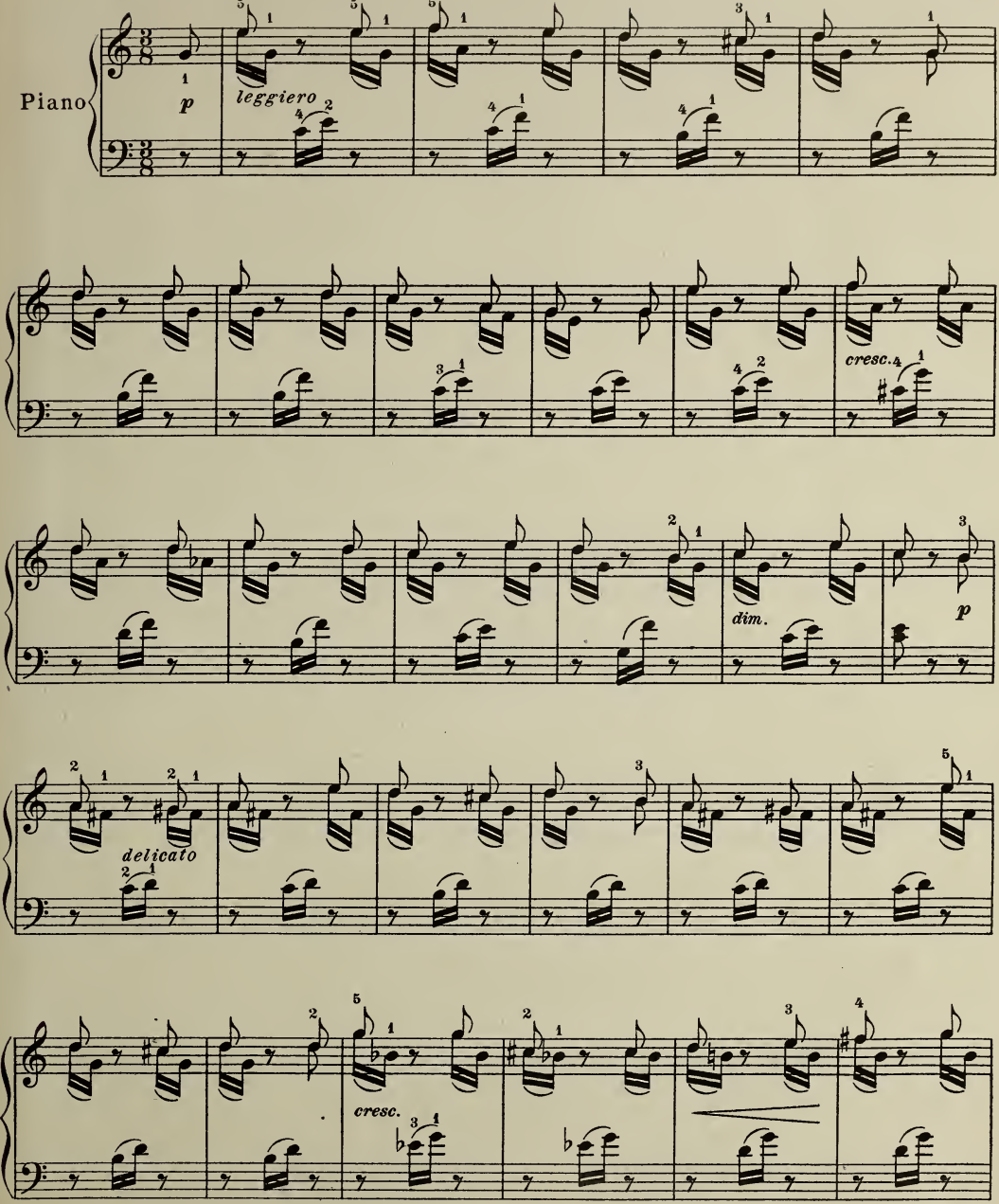
Piano

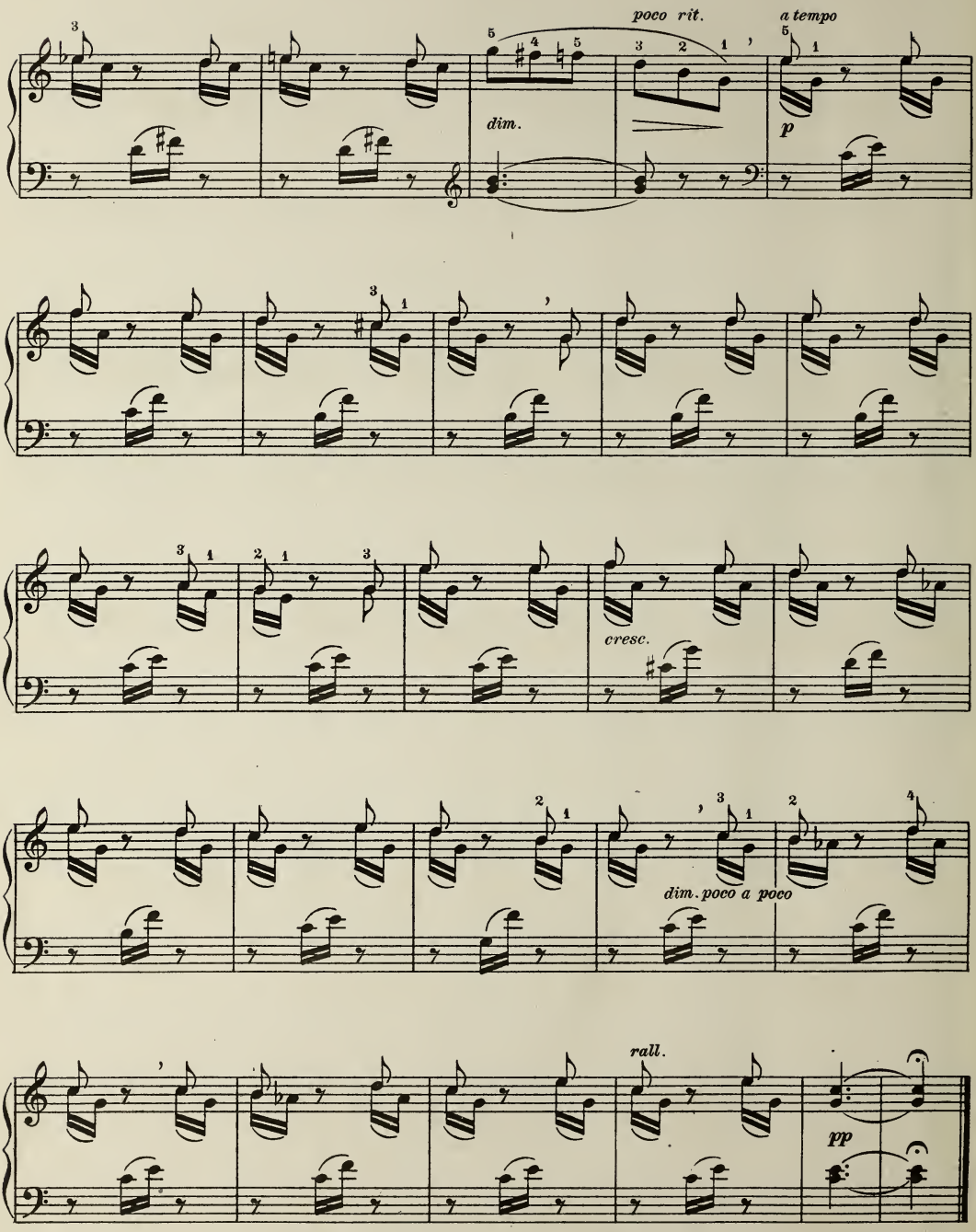


Allegretto

la melodia marcata, ma dolce

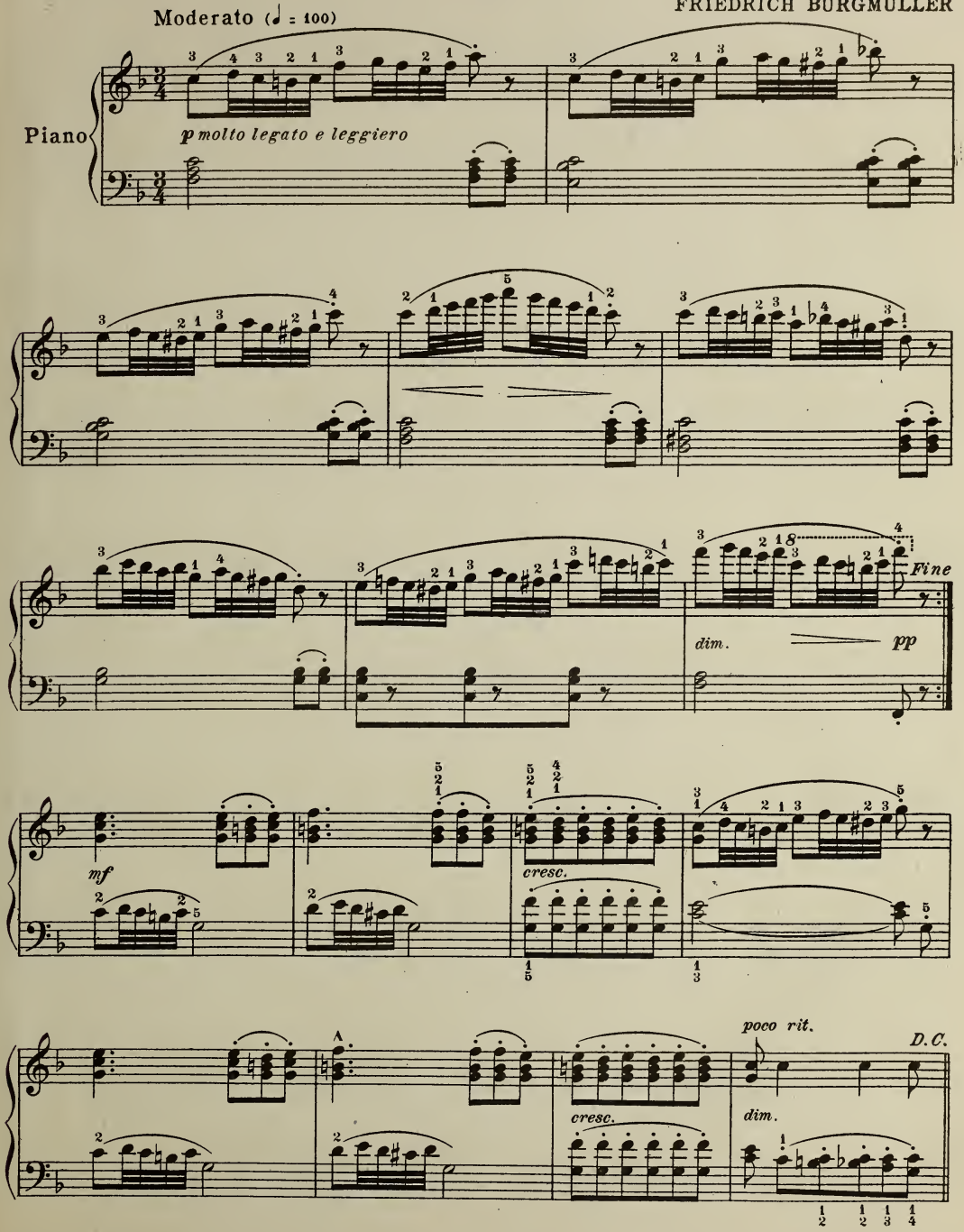
M. LEE




poco rit.
a tempo
dim.
p
cresc.
dim. poco a poco
rall.
pp

38

FRIEDRICH BURGMÜLLER



39

ROBERT SCHUMANN

Molto moderato

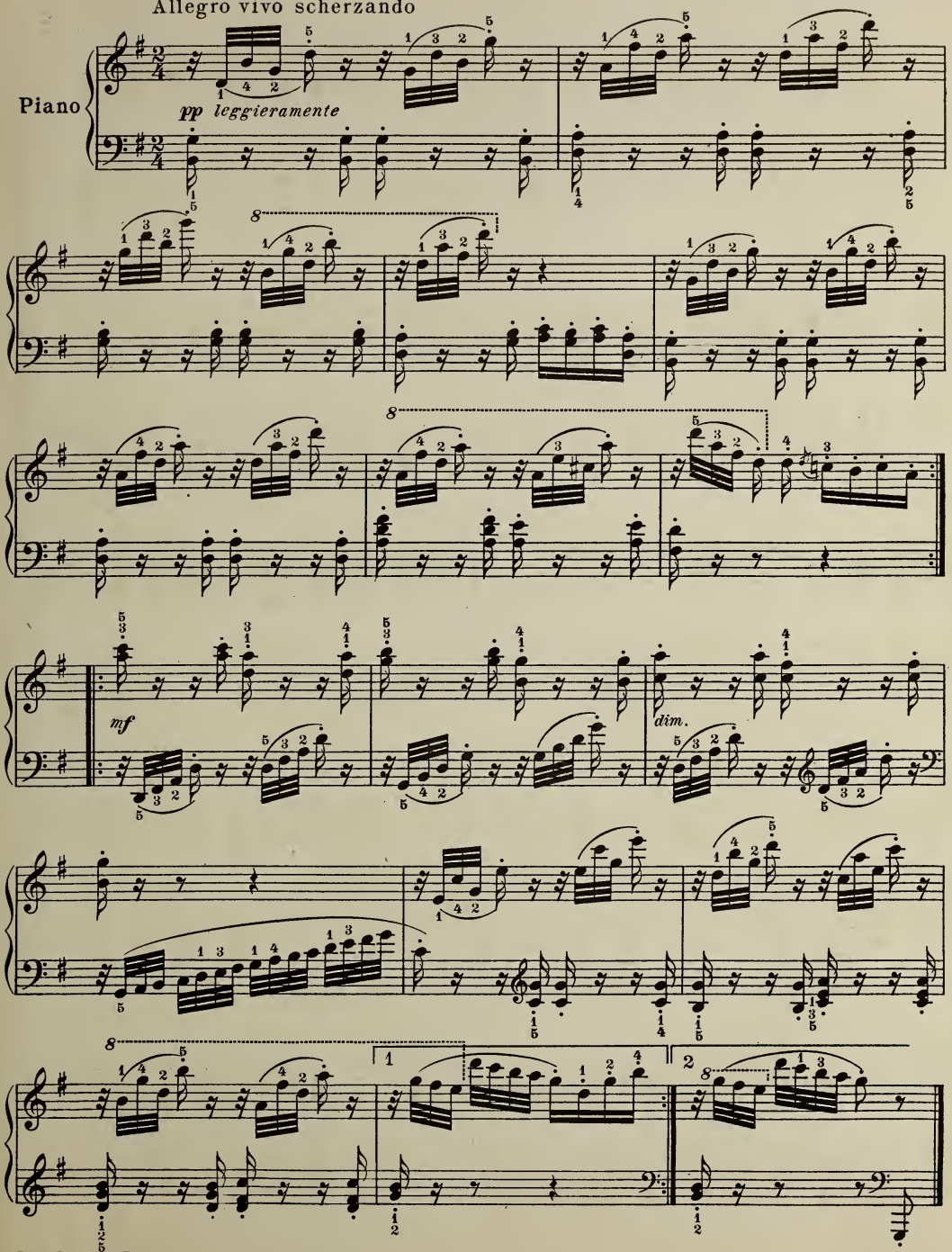
Piano

p

f

p

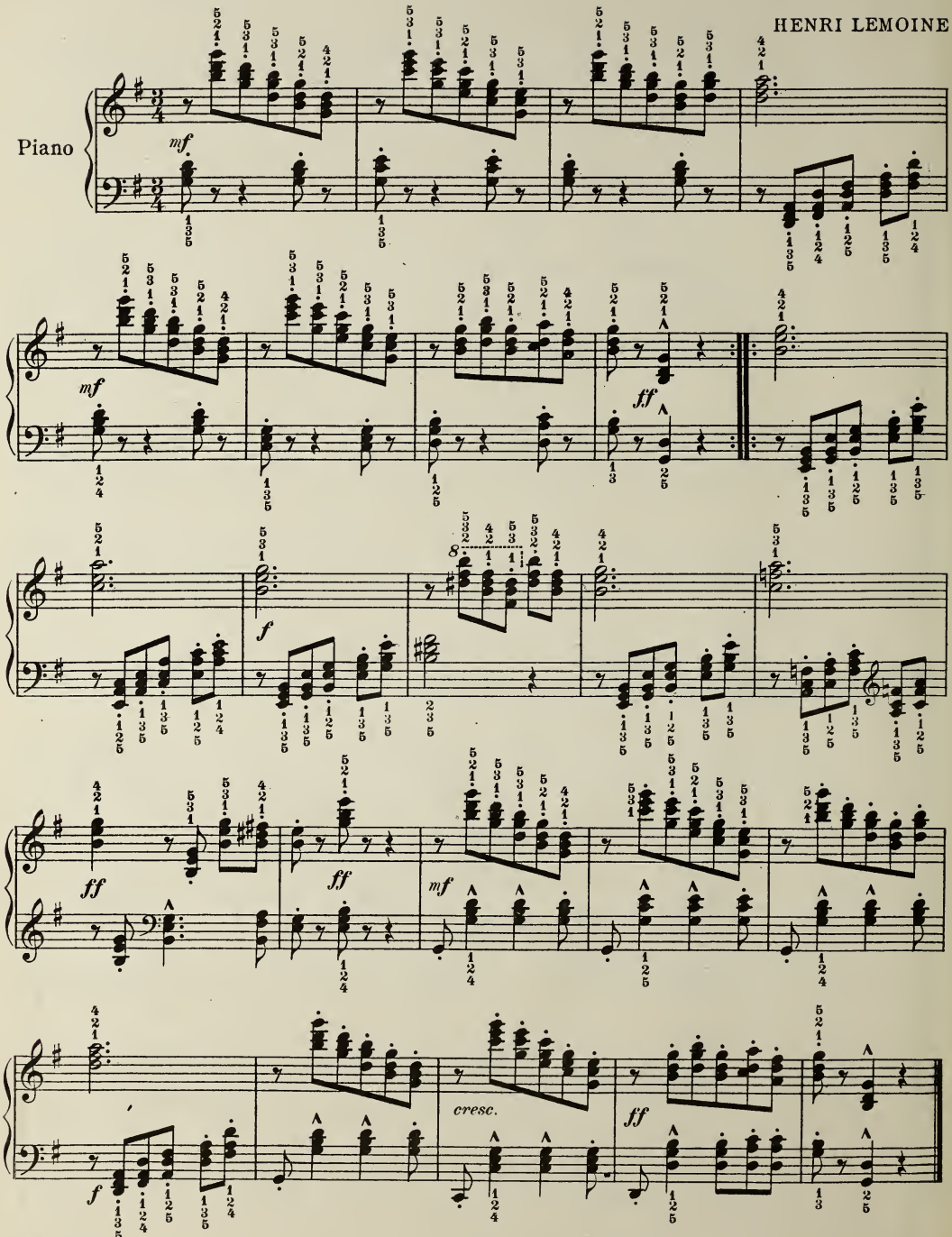
Allegro vivo scherzando



41

Moderato (♩=80)

HENRI LEMOINE



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- Students' March, in C .30

Smith, Hannah
- The Summer Sea .50

Thomé, F.
- Danse Alsacienne (*Alsatian Dance*) .30

Van Gael, Henri
- Voice of the Heart .50

Wyatt, Eugene
- Martha Washington (*Gavotte*) .30
- Sunbeams (*Waltz*) .25
- White Moon, bright Moon (*Romance*) .30

Zilcher, P.
- Melody, in G .30

GRADE II-III

Bach, J. S.
- The Clavecin Book for Anna Magdalena Bach n. .60

B. M. Co. Classical Album for Beginners
- Twenty Easy and Original Pieces by Old Masters n. .60

Förster, Alban
- Waltz, in G .40

Gänschals, Carl
- In the Twilight (*Melody*) .40

Glière, R.
- Mazurka, in G min. .30

Graziani-Walter, Ch.
- Charmeuse (*The Charmer*) .40

Harris, H. W.
- Bal Costumé .40
- Fairies' Dance .40

Helm, Heinrich
- By the River .30
- Twilight .30

Hemann, Carl
- Snowflakes .50

Marschal-Loepke, G.
- A Wildrose .30
- Coquetting Meadow-lark .30
- Frog's Jubilee .40

GRADE II-III—*Continued*

Marschal-Loepke, G.
- Good-Night .30
- In Land o' Nod .30
- June Morning .30
- Let's Wander .30

Moter, Carl
- In Merry Mood .40
- In the Country .30

Nevin, E.
- The Rosary (Arr. by G. Marschal-Lœpke) n. .40

Ornstein, L.
- March .30
- Merry-making .30
- Serenade .30

Parlow, Edmund
- Berceuse .30
- March of the Gnomes .30
- Shuttle-Cock .30

Reinhold, Hugo
- Bacchanal .50

Rogers, James H.
- At the Mill .40
- Homeward Bound .40

Scharwenka, X.
- Barcarolle .20
- March .25

Schmalstich, C.
- Jumping Jack .40
- Ring-around-a-Rosey .30
- The Story Book .30

Schytté, L.
- Bay of Naples .40
- Twilight in the Valley .40
- Winter Day .40

Seeboeck, W. C. E.
- Butterfly Chase .40
- The Grasshopper .30
- The Little Chickens .40
- Valse Petite .50

Shackley, F. N.
- Song of the Brook .50

Swinstead, Felix
- Happy Song .30
- Jack Frost .30
- The Night Patrol .30

[Early-] GRADE III

Bonnamy, Emile
- Staccato Study .50

Clough-Leighter, H.
- Pensive Monody (*Cantilena*) .30

Hemann, Carl
- The Spinning Wheel .50

Leipold, B.
- Evensong .25

Nölck, A.
- Rococo .40

Schmalstich, C.
- Albumleaf .40
- Playtime .40
- 'Rithmetic .40
- Tales from Arabian Nights .30
- Wandering Minstrel .40

Seeboeck, W. C. E.
- Le Dauphin (*Gavotte mélodique*) .50

Sévérac, Déodat de
- With powdered Wig and Hoop-skirt .50

Whelpley, Benjamin
- At Evening .50
- Spring Madrigal .50

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A GRADED COURSE
EACH GRADE DIVIDED INTO
THEORETICAL & TECHNICAL SECTIONS

By

ALBERT LOCKE NORRIS

BASED ON, AND TO BE USED IN CONJUNCTION WITH
THE NORRIS FUNDAMENTAL PIANO METHOD

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GRADE III

SECTION A

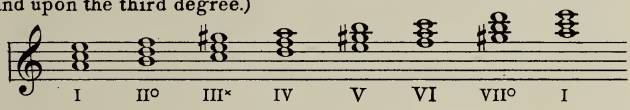
Triad Chords of the Harmonic Minor Scales

The scale degrees of the Major were explained in Grade II, Section A.

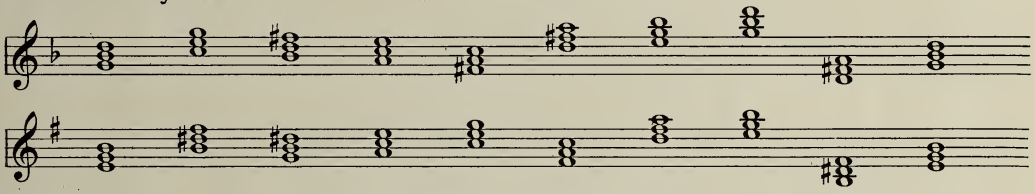
The scale degrees of the Minor are named the same as the Major. The first scale degree is named, the **Tonic**; the fourth, the **Subdominant**; the fifth, the **Dominant**.

Triads constructed on these degrees are called the **principal triads** (or chords) of the scale. Triads constructed on the other degrees—second, third, sixth and seventh—are called **secondary** or **subordinate** triads, in both major and minor.

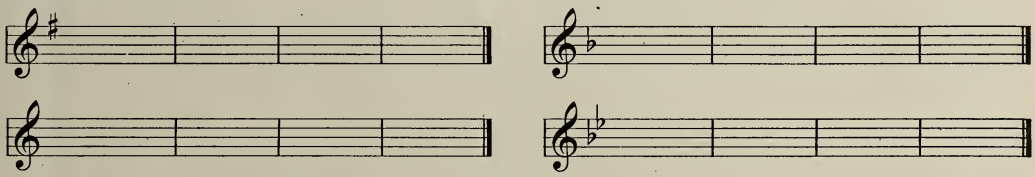
Triads constructed on all the fixed degrees of the minor scale (in any key) are of four kinds, namely: Minor: I-IV; Major V-VI; Diminished: II°-VII°; Augmented III^{x} (The augmented chord is found only in the minor scale, and upon the third degree.)



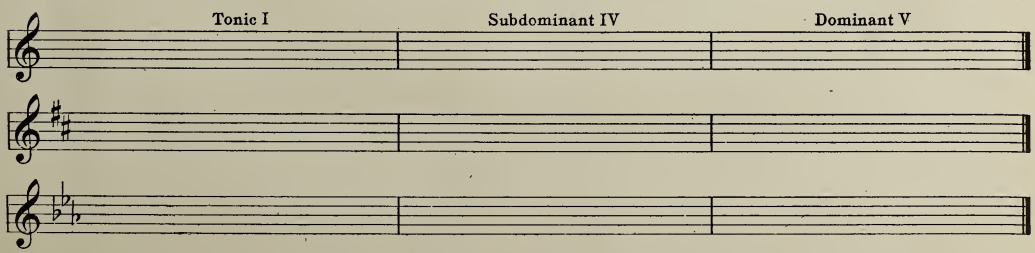
Give the specific names of the following chords. Mark beneath them correct Roman numerals. Examine the Key first.



Write the chords of I, IV, V and I in the following keys, and in their fundamental position—the Root as lowest tone.



Write the I, IV and V in their three positions (two inversions) in the following keys:



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EMBELLISHMENTS

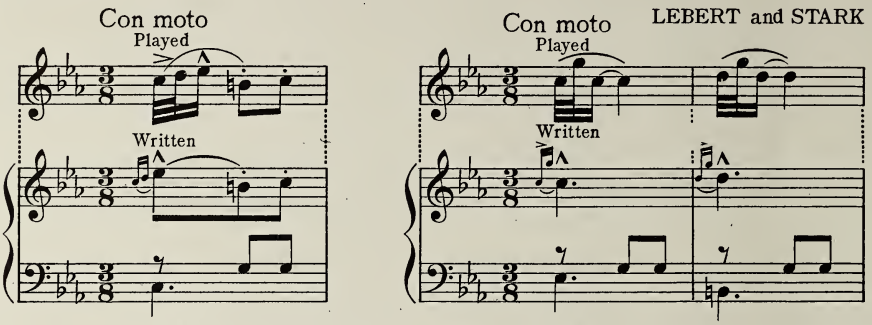
The Double Appoggiatura

All "grace-notes" take their value, from and are played within, the time value of the *principal note.*

The Double Appoggiatura is executed like the Mordent.

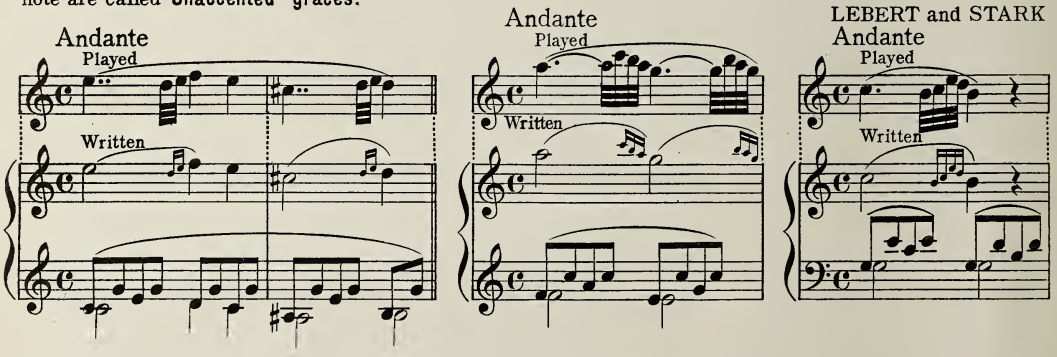
The Double, like the Single Appoggiatura, precede and are connected to their principal note (the note from which they borrow their time value) by a short curved line.

The Appoggiatura may be at any interval from the principal note above or below.



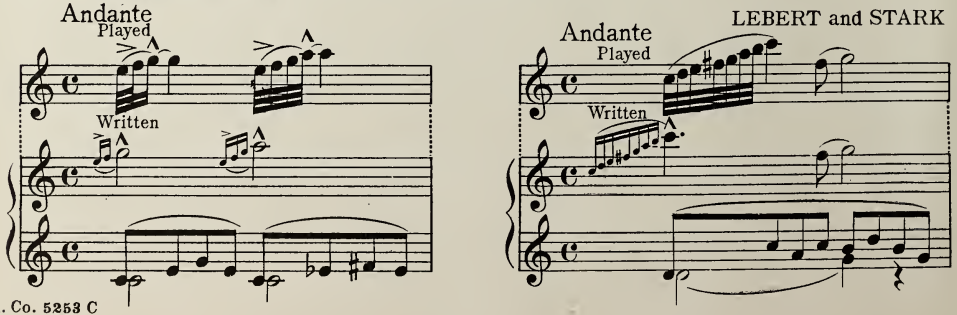
EMBELLISHMENTS AFTER THE NOTE

In embellishments after the note, the short curved line indicates that the *principal note* precedes the "grace-notes." The time value is therefore borrowed from that note. Grace-notes that follow their principal note are called **Unaccented "graces."**



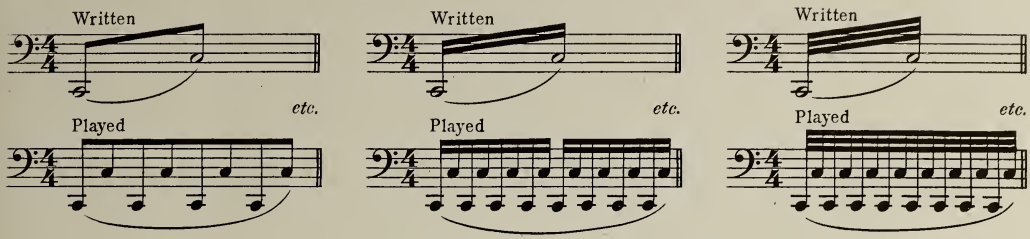
Another Form of Embellishment upon the Note

In this embellishment the short curved line indicates that the "grace-notes" precede the principal note, and should be treated like the single and double appoggiatura.



The Tremolo

When notes are written as in the following examples, the **tremolo** is indicated. It is executed by a rapid alternation of the upper and lower tones, fore-arm rotation being used.



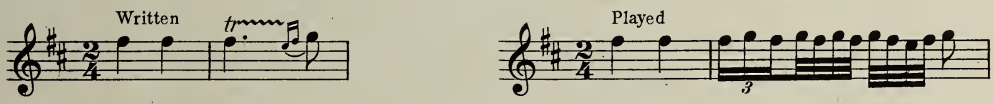
The Trill

A **trill** is the even and rapid alternation of two tones a major or minor semi-tone apart.
Trills may be divided into two classes: the **Classical** and the **Modern.**
The Classical trill dates up to the time of Chopin; the Modern trill, later.
The difference between them is the relative position of the notes of the trill-beat.

Classical Trill

The first note of the Classical Trill beat is the auxiliary note. The auxiliary tone is the next diatonic degree above the principal.

The Classical trill may begin with the principal note by prefixing that note to the trill, playing the first three notes as a triplet.



Modern Trill

In the Modern trill the first note of the trill-beat is the principal note, unless it is preceded by an introductory note. A short trill usually consists of a turn of five notes. Long trills should always be played rhythmically, in divisions of three, four, six or eight notes to a beat.

After-beats and Fore-beats

The small notes at the end of a trill which bring it to a close, are called **After-beats.** In the Modern trill the After-beat is always written out. Single and double After-beats usually take the place of the last trill-beat. The Single After-beat has only one tone; the Double After-beat has two-tones.

Notes inserted at the beginning of the trill are called **Fore-beats.**

Questions

1. How is the Double Appoggiatura executed?
2. How can you tell whether the principal note is before or after an Embellishment?
3. What are grace-notes that follow their principal note called?
4. How is the Tremolo indicated and played?
5. What is a Trill? How many classes are trills divided into?
6. To what period does the Classical trill date? From what period does the Modern trill date? What is the difference between the two?
7. Explain the Classical trill? The Modern trill?
8. What are After-beats and Fore-beats?

The Motive, Phrase, Section, Period

It would be outside the province of this work to go too deeply into the discussion of the motive, phrase, section, and period, yet the explanations and illustrations that follow, may incite some pupil to a further investigation of the subject, leading him to a realization of the importance of seriously studying Musical Form.

The motive and phrase were explained and illustrated in the Norris Fundamental Method. The pupil should, at this time, review the same.

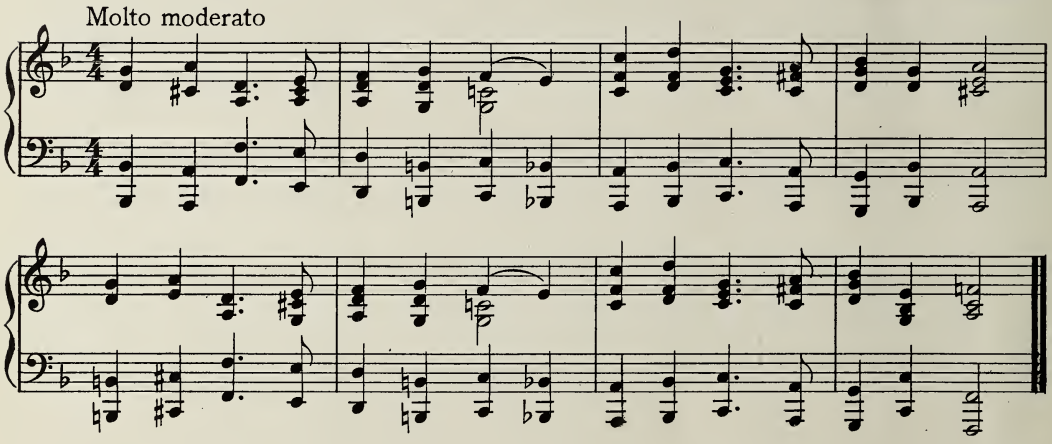
A phrase may consist of a motive twice repeated, or be composed of two different motives. The first form will be somewhat thematic in character; the second will be more lyric.

Phrases may be divided into two classes: **regular** and **irregular**. A regular phrase may consist of two, four, and even eight measures. Phrases of three, five or six measures, are irregular.

In analyzing a piece, the pupil should remember: that first comes the Motive, which is the smallest division of a musical composition; then from two motives, the Phrase; and from two phrases, the Section; and from two sections, the Simple Period. A period corresponds to a complete sentence in written language. Motives, phrases, and periods, are subject to variation according to the desire and inventive genius of the composer.

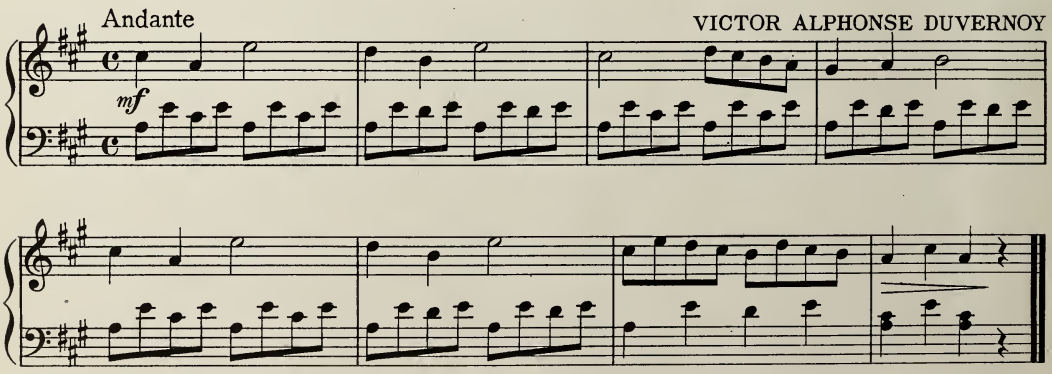
First: Point out the motive, phrase, section and period in the following examples. Second: Point out the measures that are rhythmically alike. Third: Point out the measures that are melodically alike but harmonically different.

ROBERT SCHUMANN



Andante

VICTOR ALPHONSE DUVERNOY



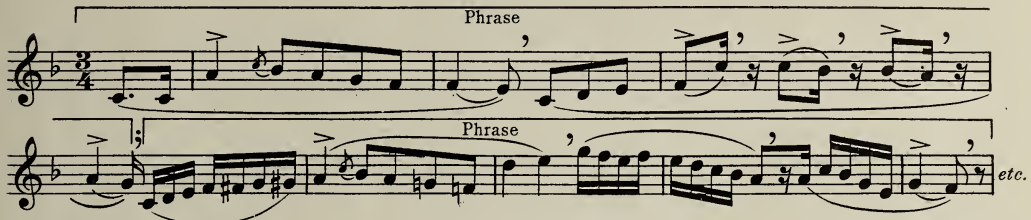
Accent and Punctuation

Punctuation is as important in music as in written language, to divide motives, phrases, sections and periods, making them musically intelligible to the ear.

The pupil must learn to discriminate between the **metrical accent,** which falls on certain beats of each measure, and **phrase accents,** which fall on certain notes of a phrase. The phrase accent always has precedence over the metrical accent. A long note usually has more emphasis than a short note; a syncopated note receives the accent whether it be on the weak beat or tied over from the weak to the strong beat. Exceptions to this rule may occur.

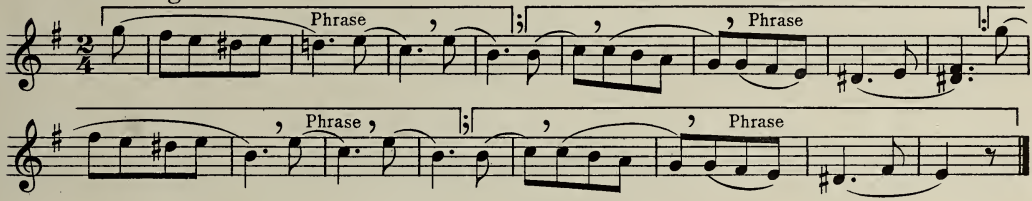
Punctuation may be made by a slight lifting of the hand from the keys; releasing of a key; or by the way in which the fingers bring out the important notes.

LUDWIG van BEETHOVEN. Op. 2, No. 1



Non allegro

ROBERT SCHUMANN

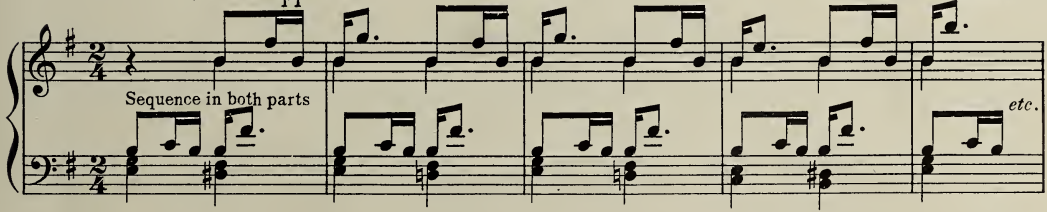


Sequence

When the same figure or motive recurs several times in succession, it is called a **Sequence.** The figure does not necessarilly need to be repeated on the same degrees, but may be repeated on degrees higher or lower.

Lento ma non troppo

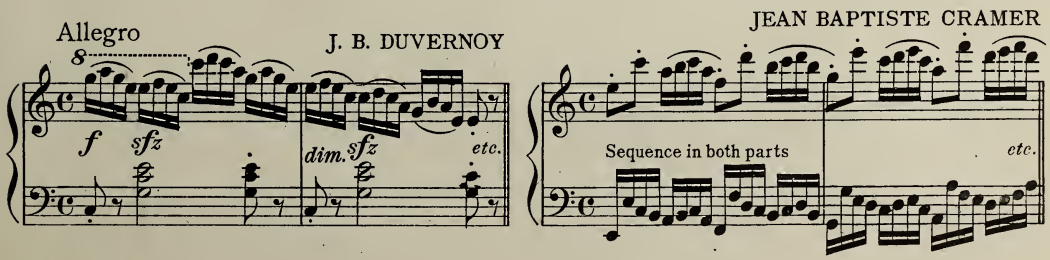
ROBERT SCHUMANN



Allegro

J. B. DUVERNOY

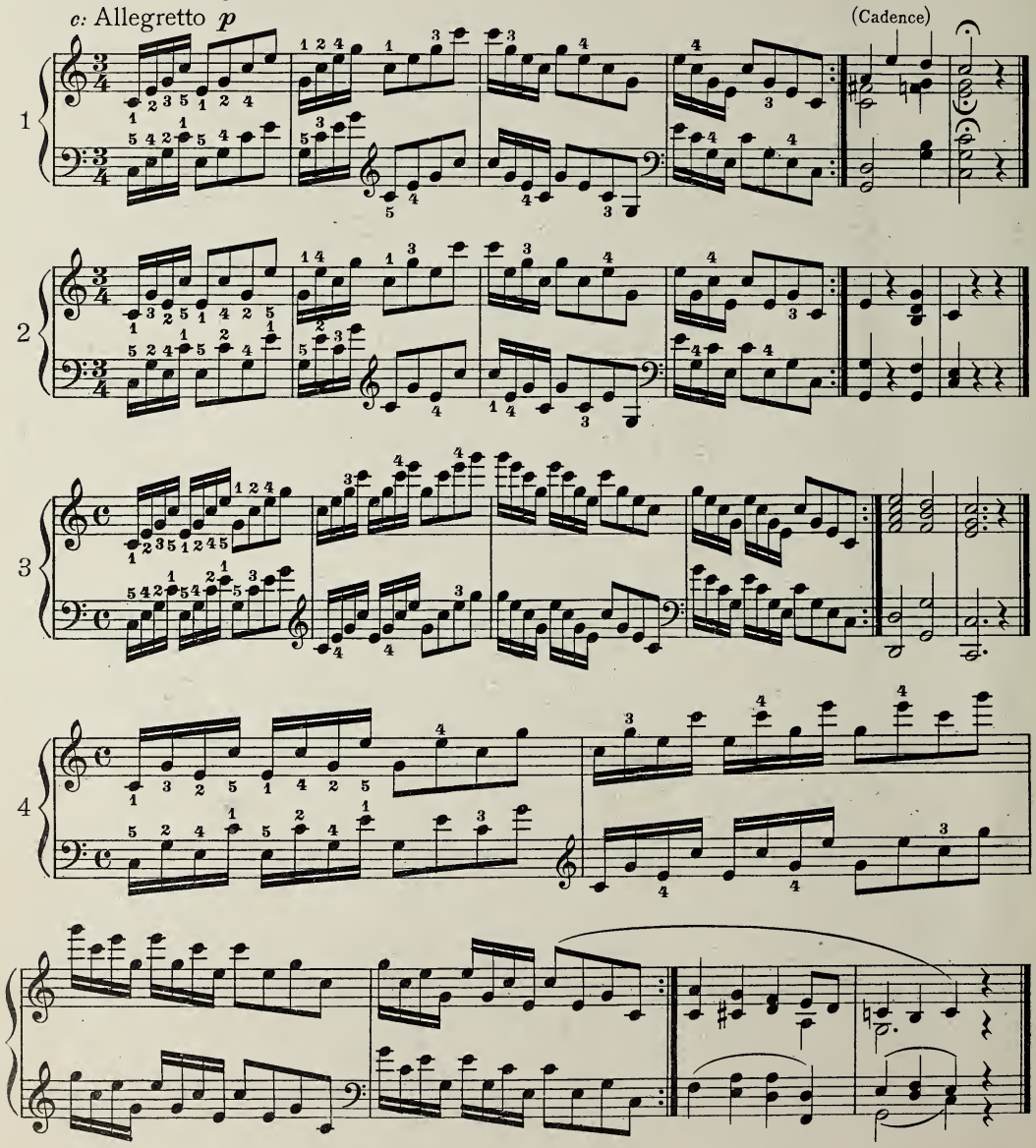
JEAN BAPTISTE CRAMER



BROKEN CHORD STUDY

The following rhythmical forms of the broken-chord, should be practised in all the major or minor keys, and intirely through Grade III. Practice each hand alone, then both together. Always remember that the fourth finger of the right-hand is used in the second and third positions; and that the fourth finger of the left-hand is used in the first and second position.

a: Lento ***f***
b: Moderato ***mf***
c: Allegretto ***p***

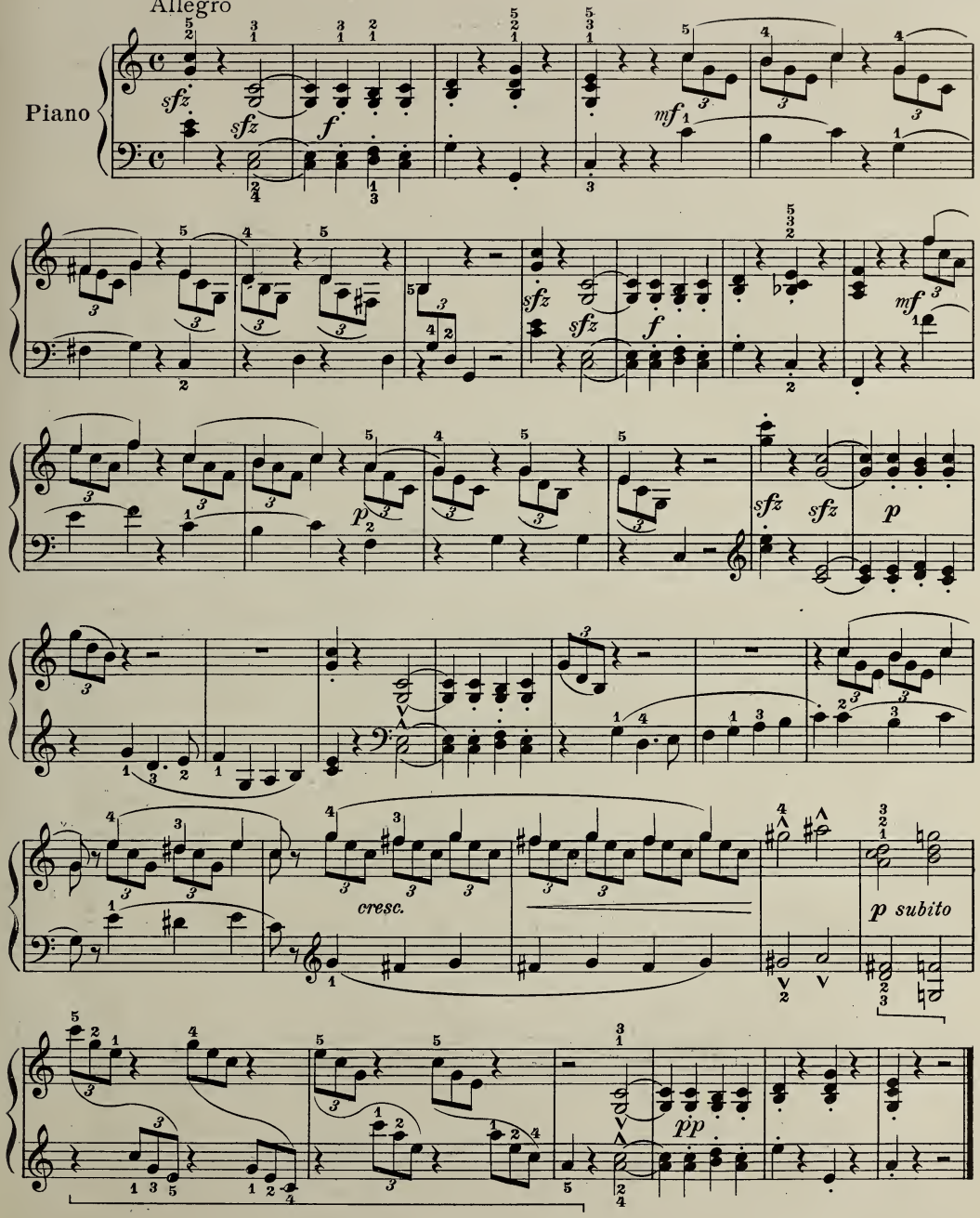


GRADE III

Section B

1

STEPHEN HELLER



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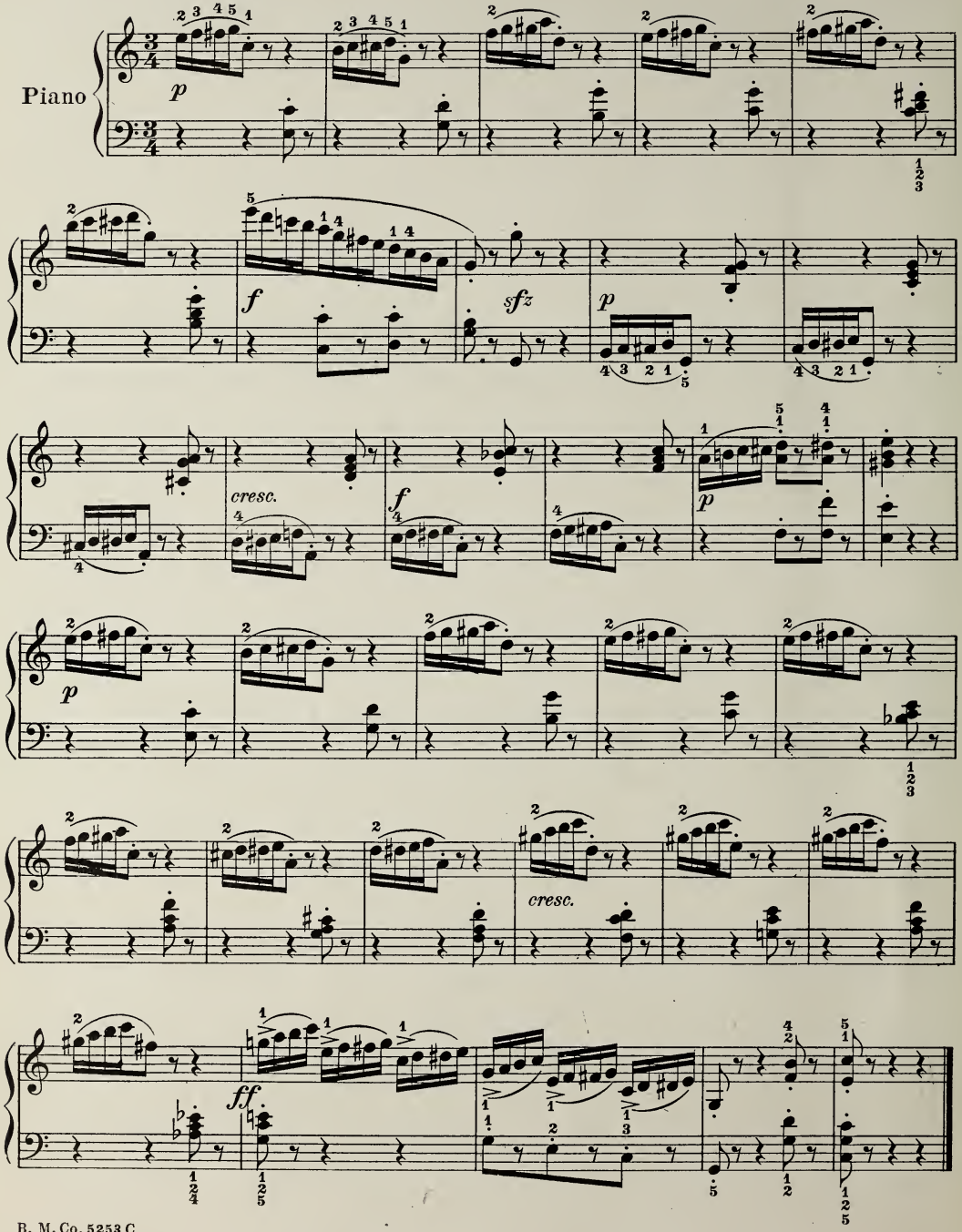
2

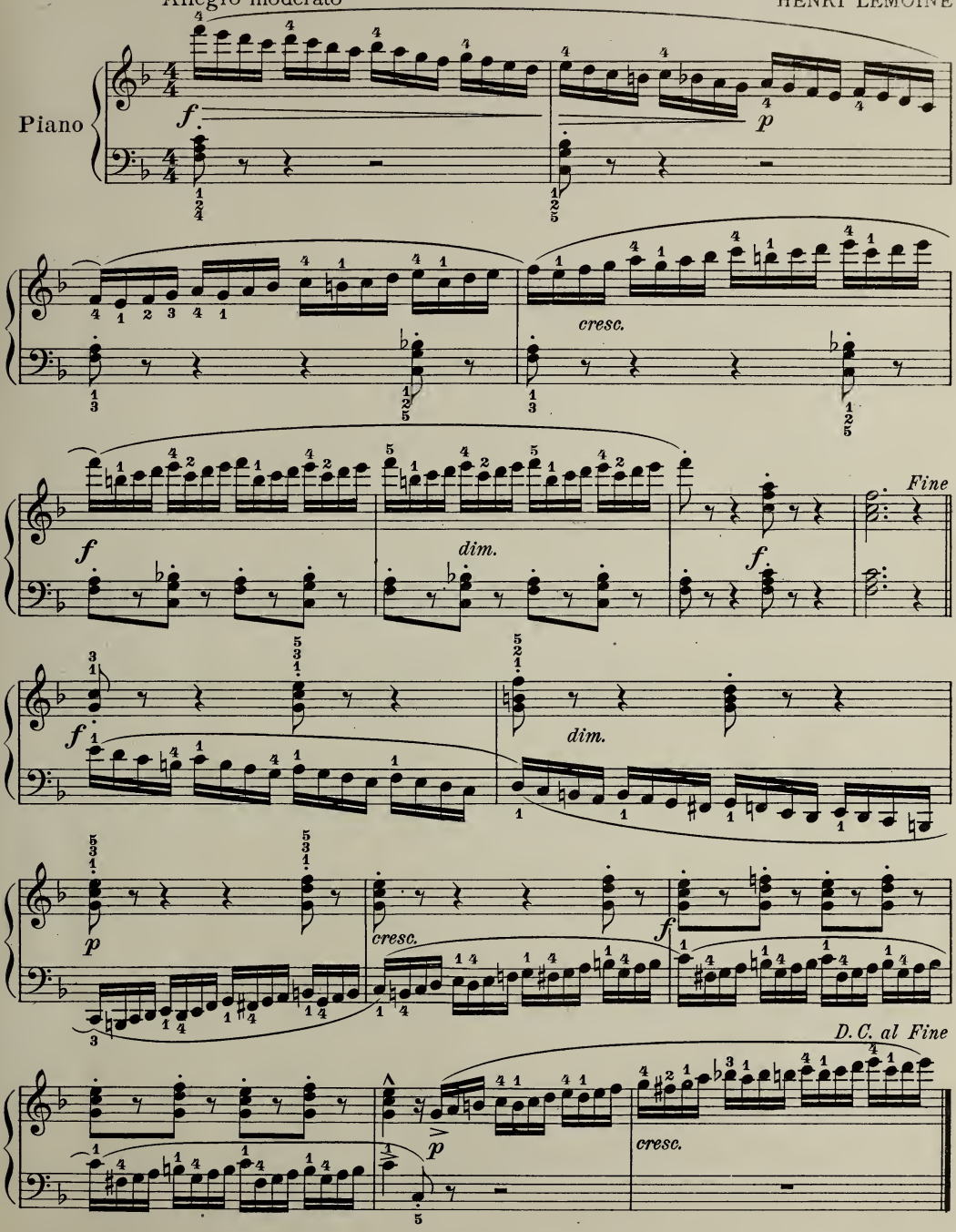
Vivace leggiero

HERMANN BERENS



Allegro moderato

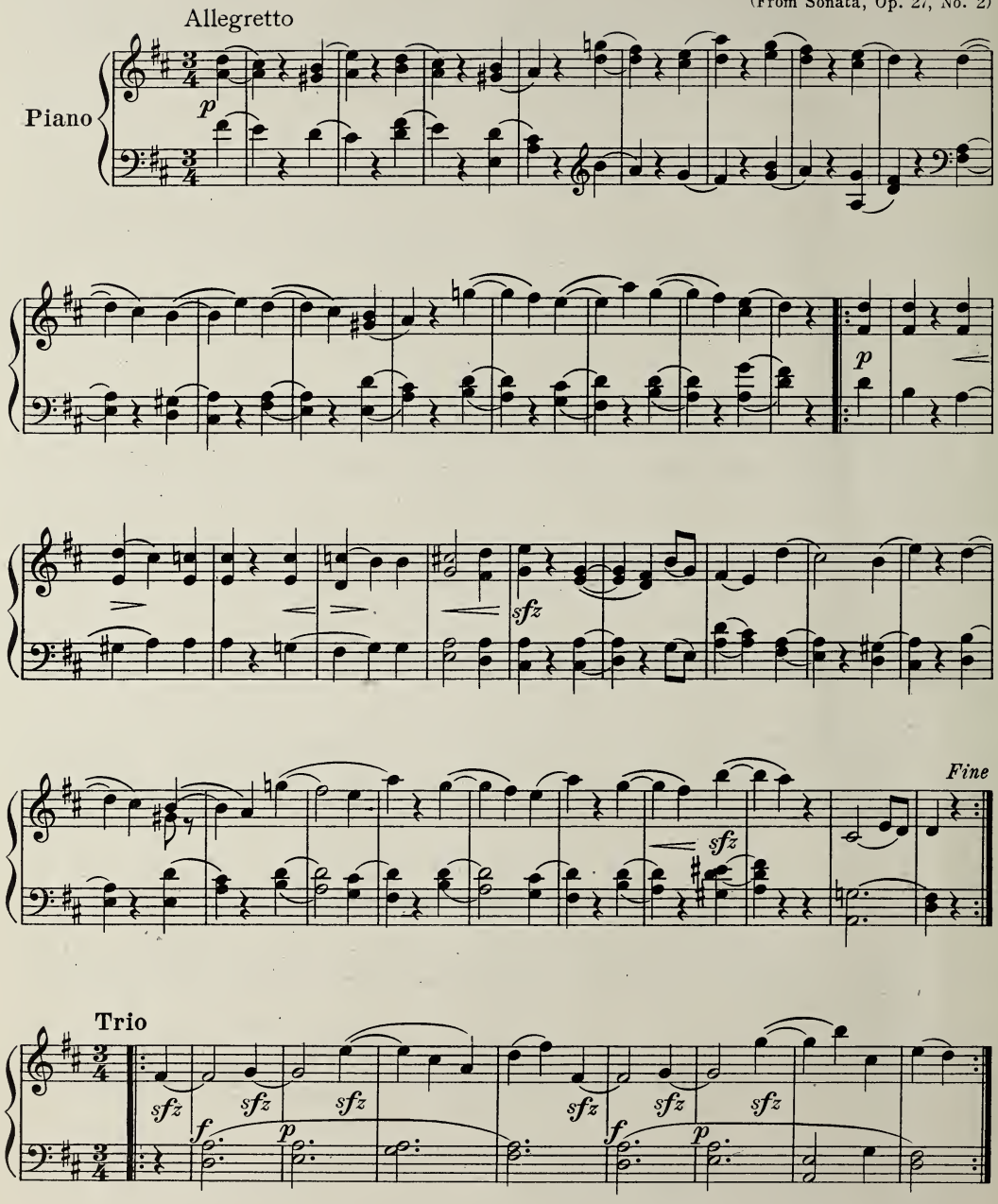
HENRI LEMOINE

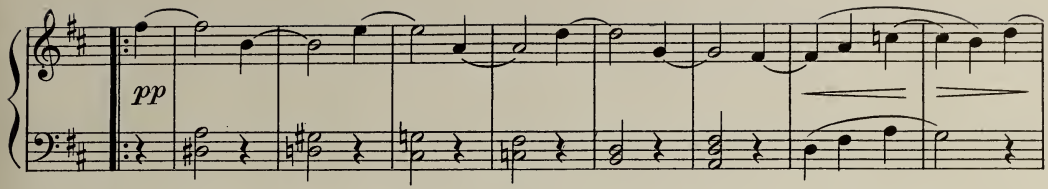


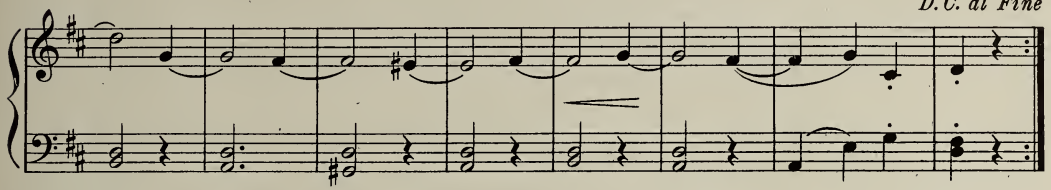
4

BEETHOVEN-LENZ

(From Sonata, Op. 27, No. 2)

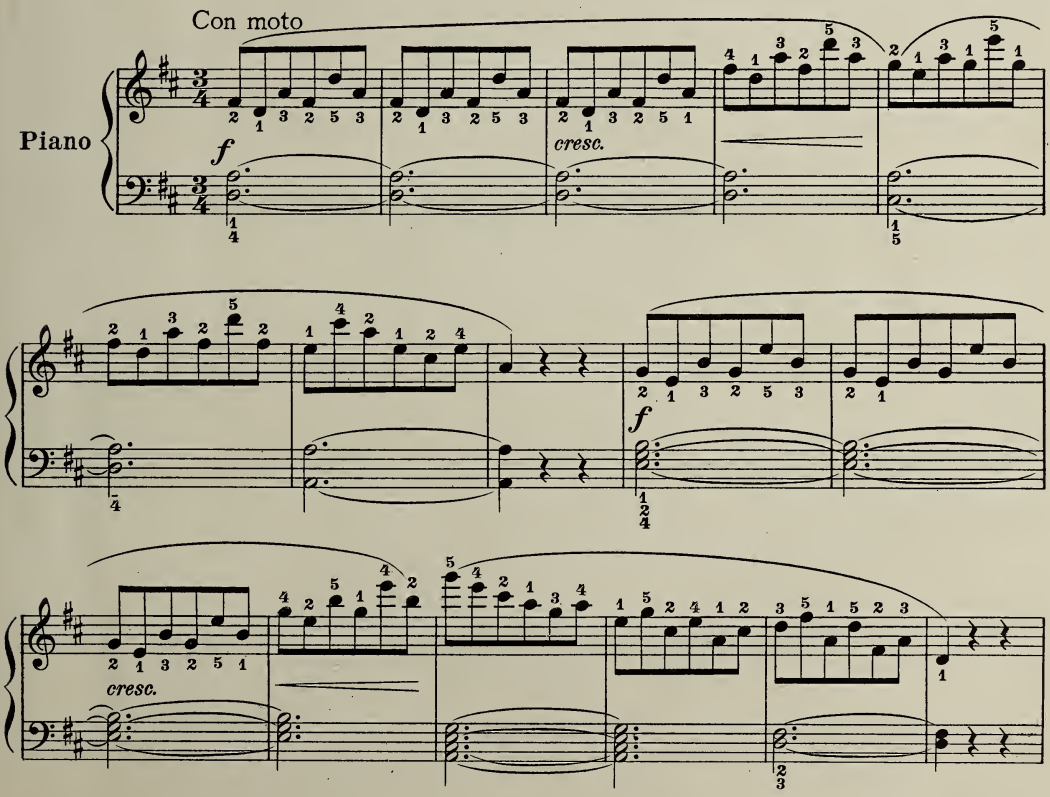


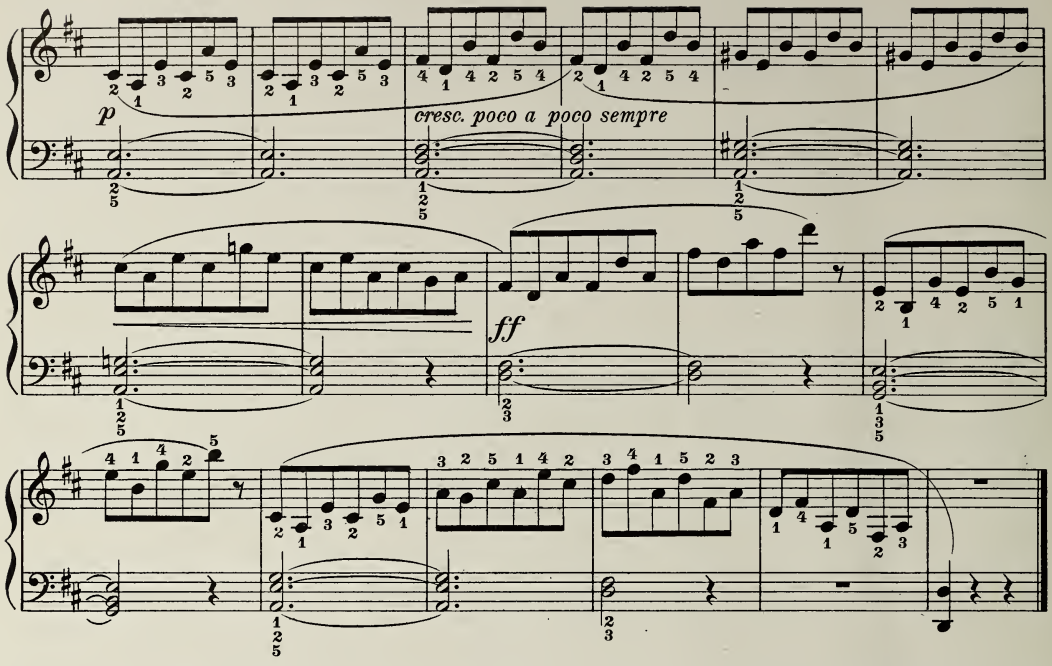




5

CORNELIUS GURLITT

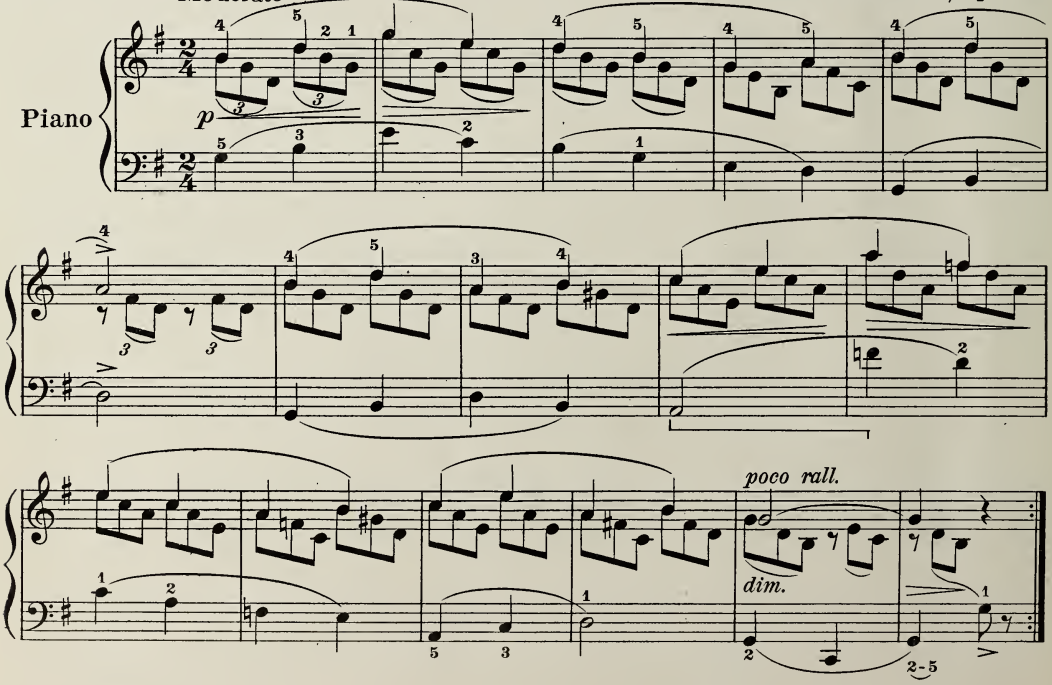


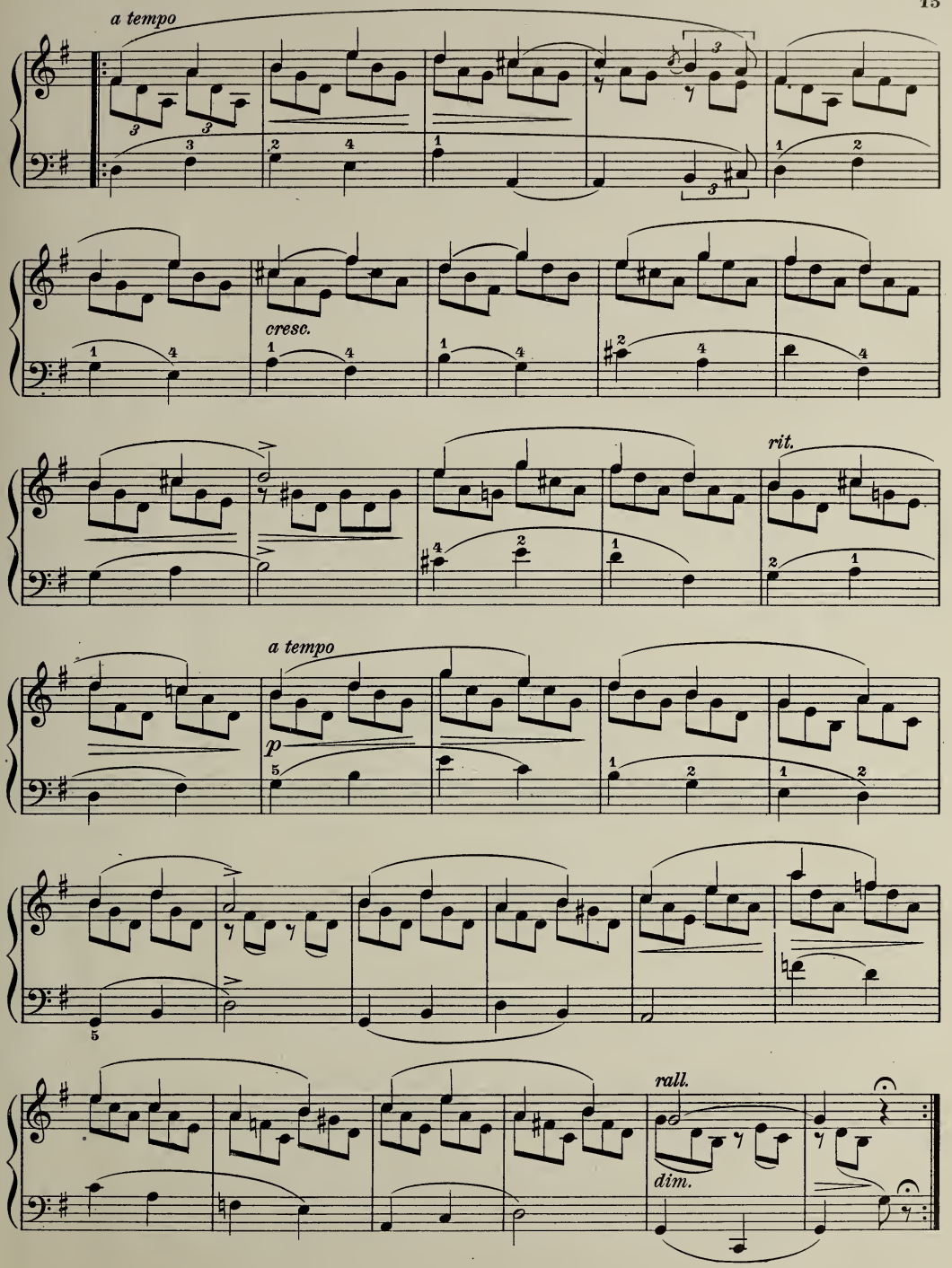


6

Moderato

ROBERT SCHUMANN, Op. 124

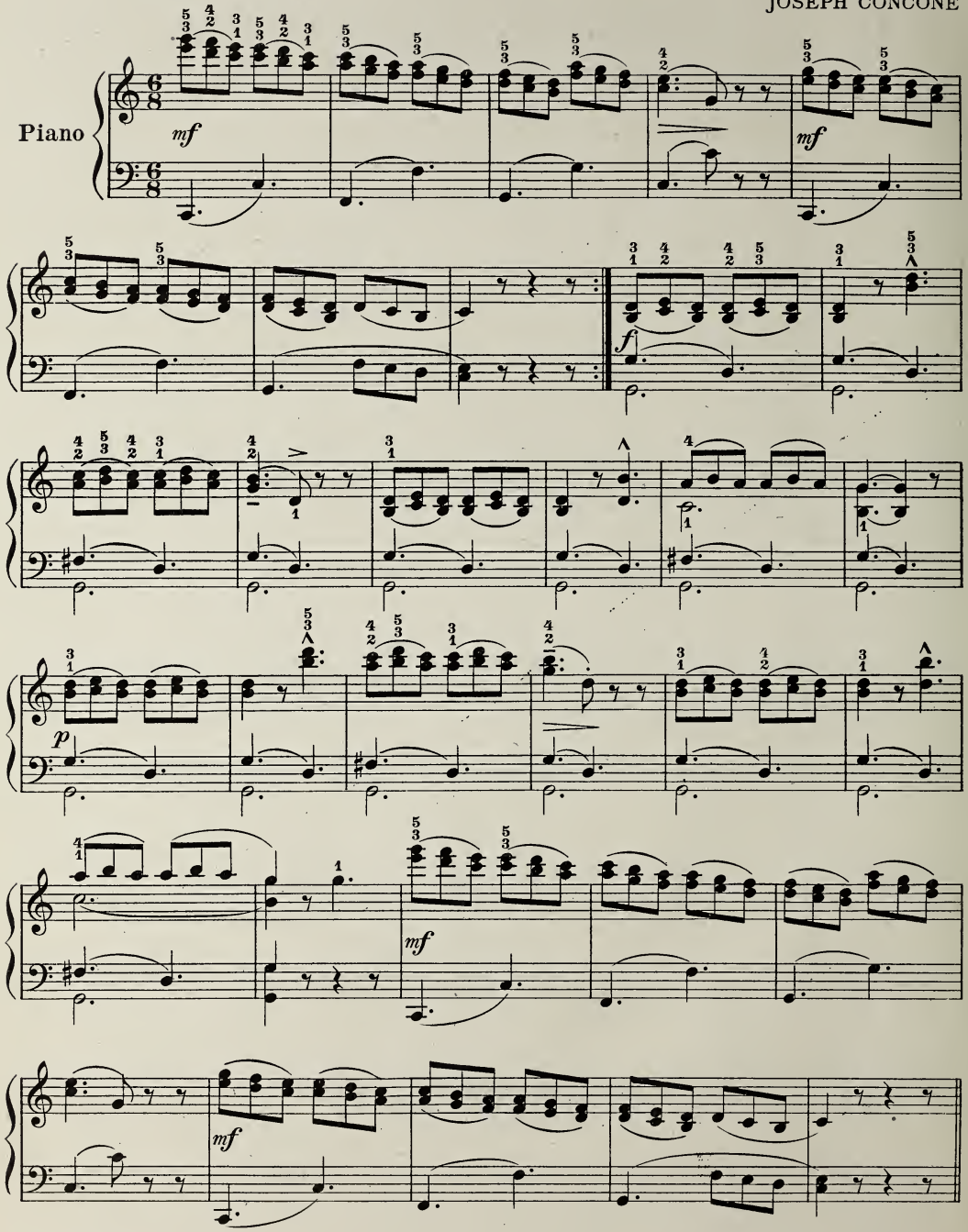


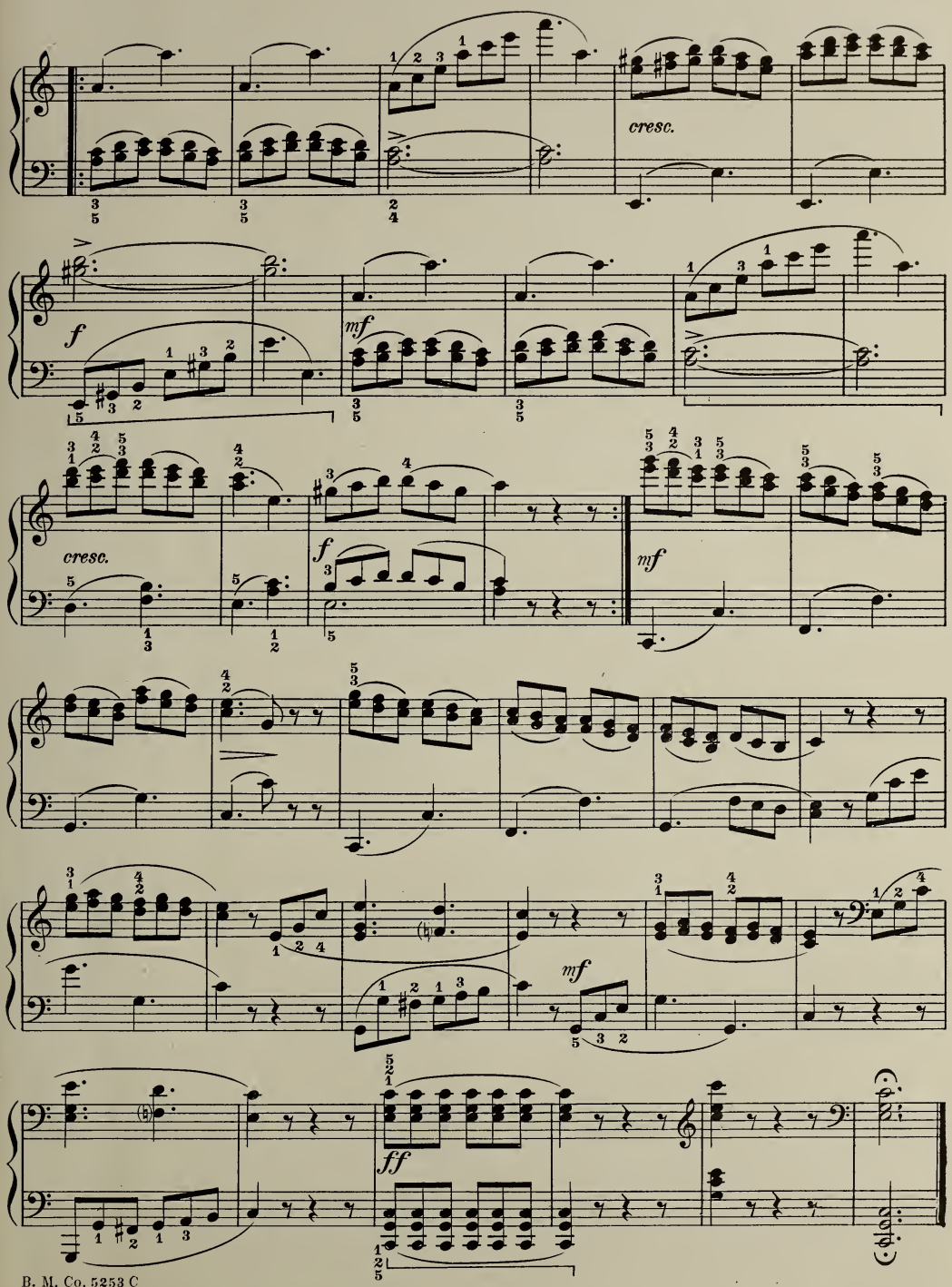

a tempo
cresc.
rit.
a tempo
p
rall.
dim.

7

Moderato (♩. = 120)

JOSEPH CONCONE




cresc.
f
mf
cresc.
f
mf
mf
ff

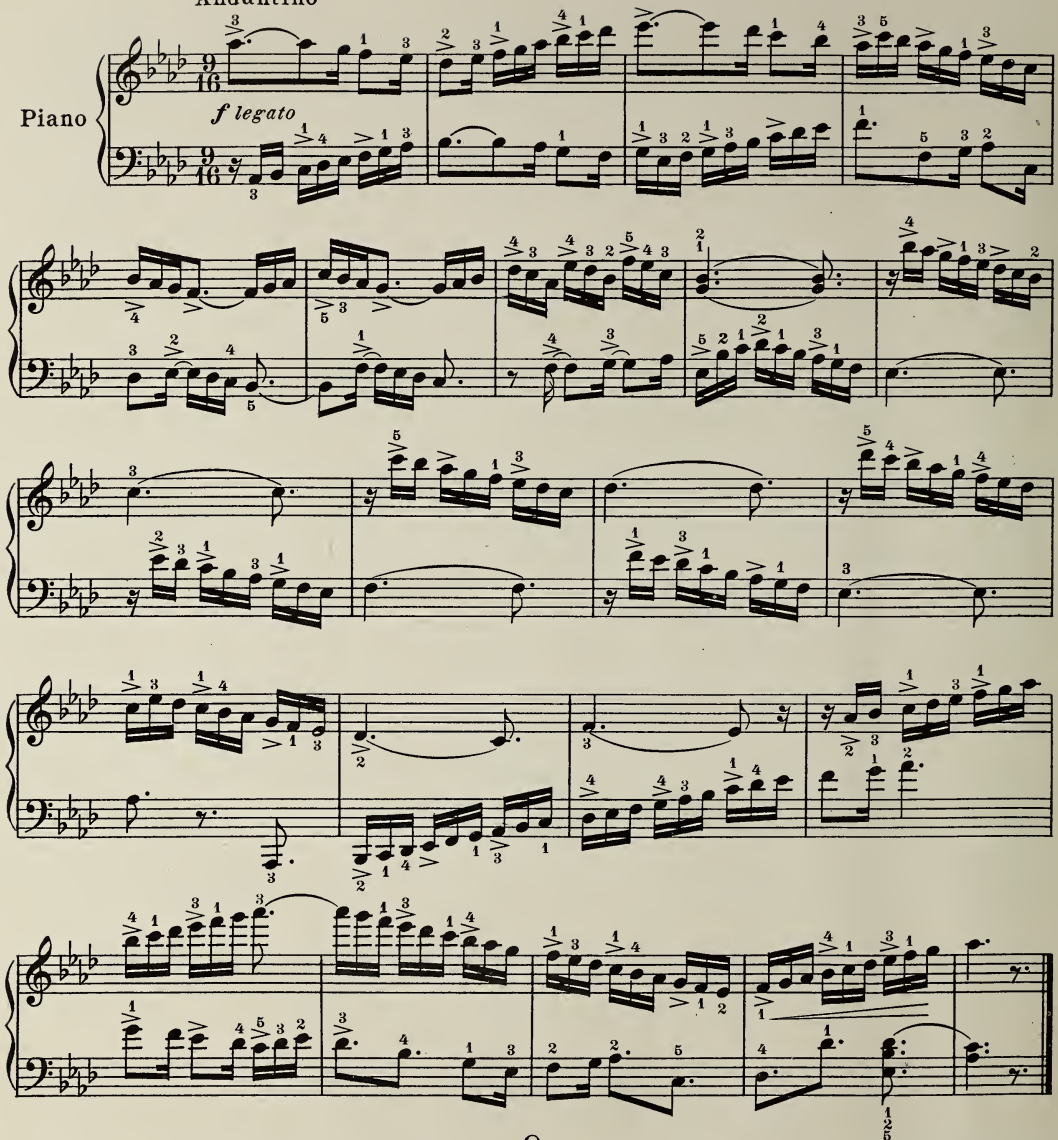
8

Andantino

LEBERT and STARK

Piano

f legato



9

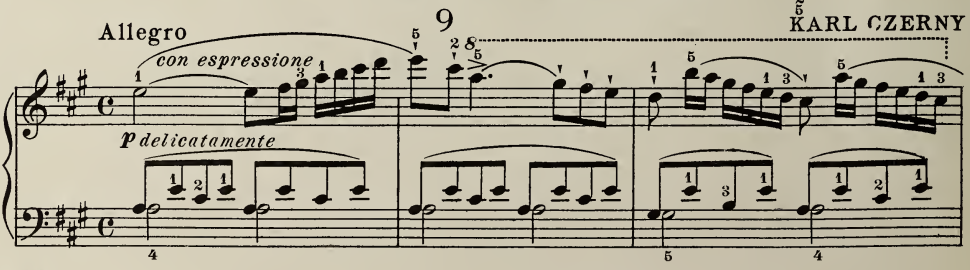
Allegro

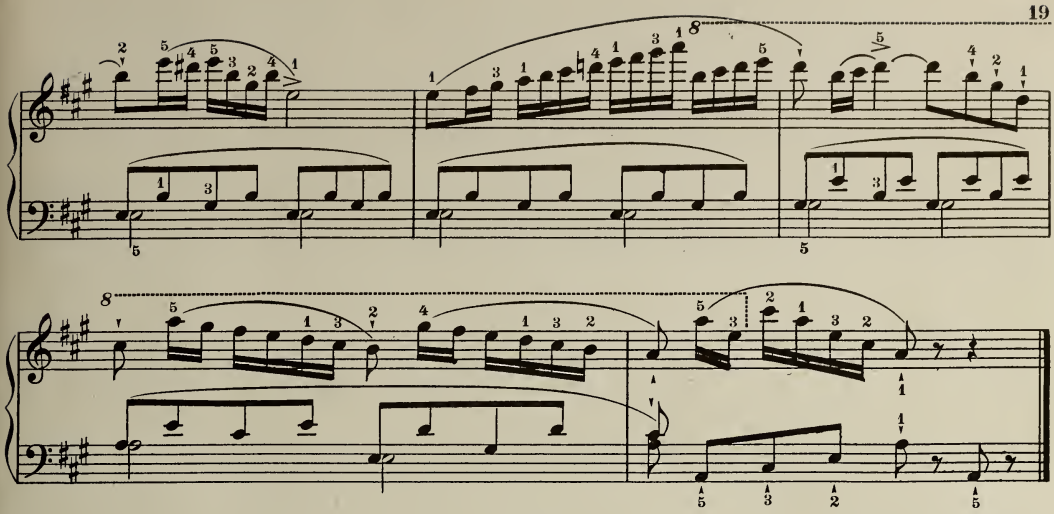
KARL CZERNY

con espressione

p delicatamente

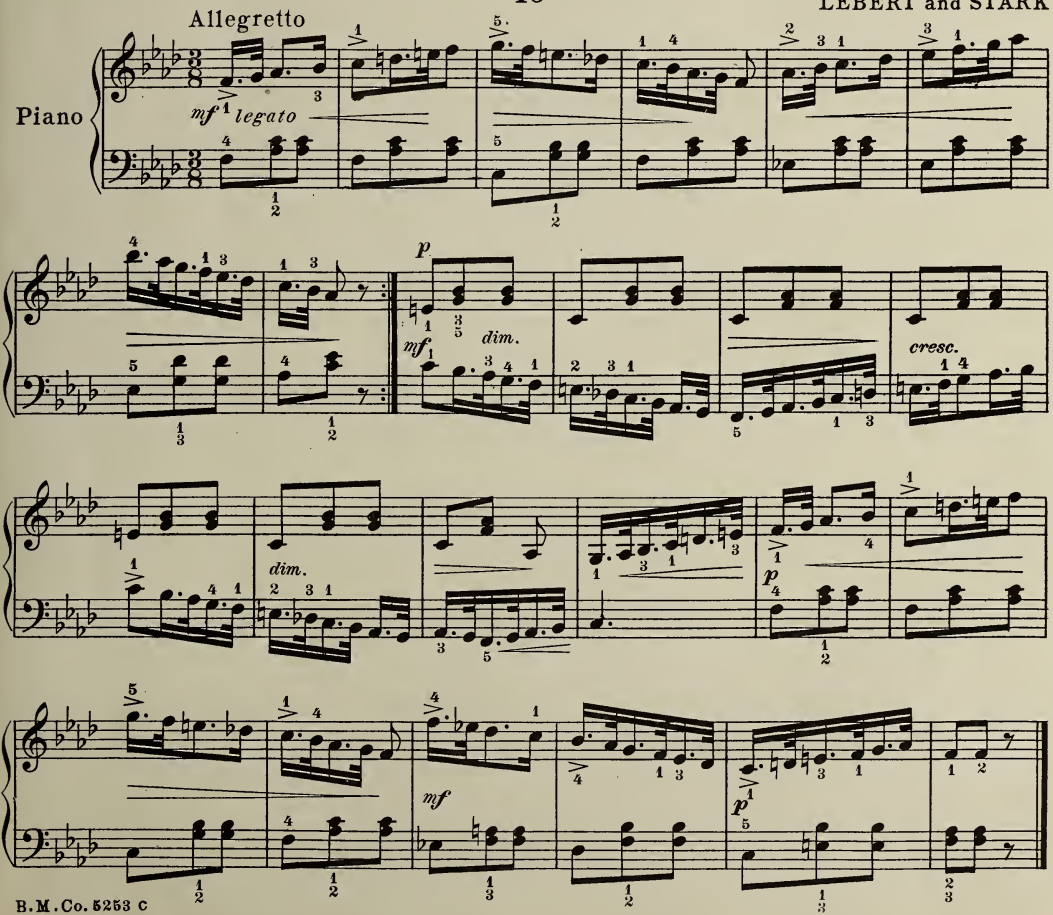
Piano





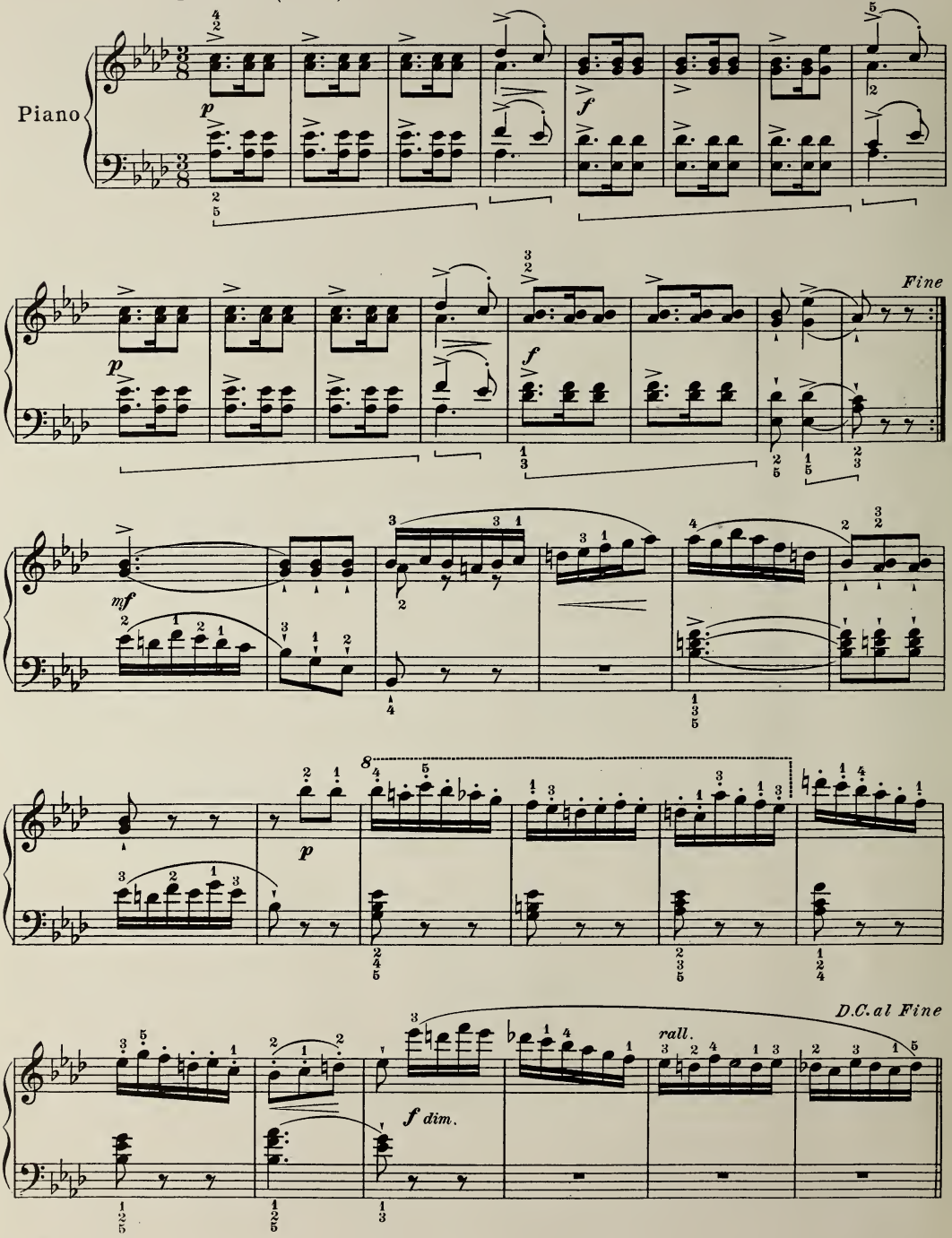
10

LEBERT and STARK



Andante (♪= 126)

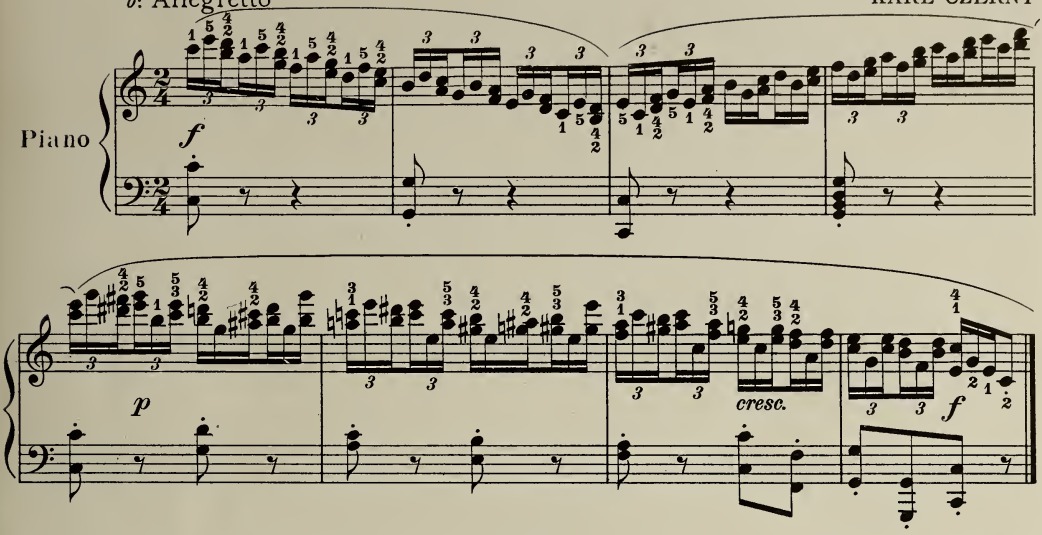
Piano



12

a: Moderato
b: Allegretto

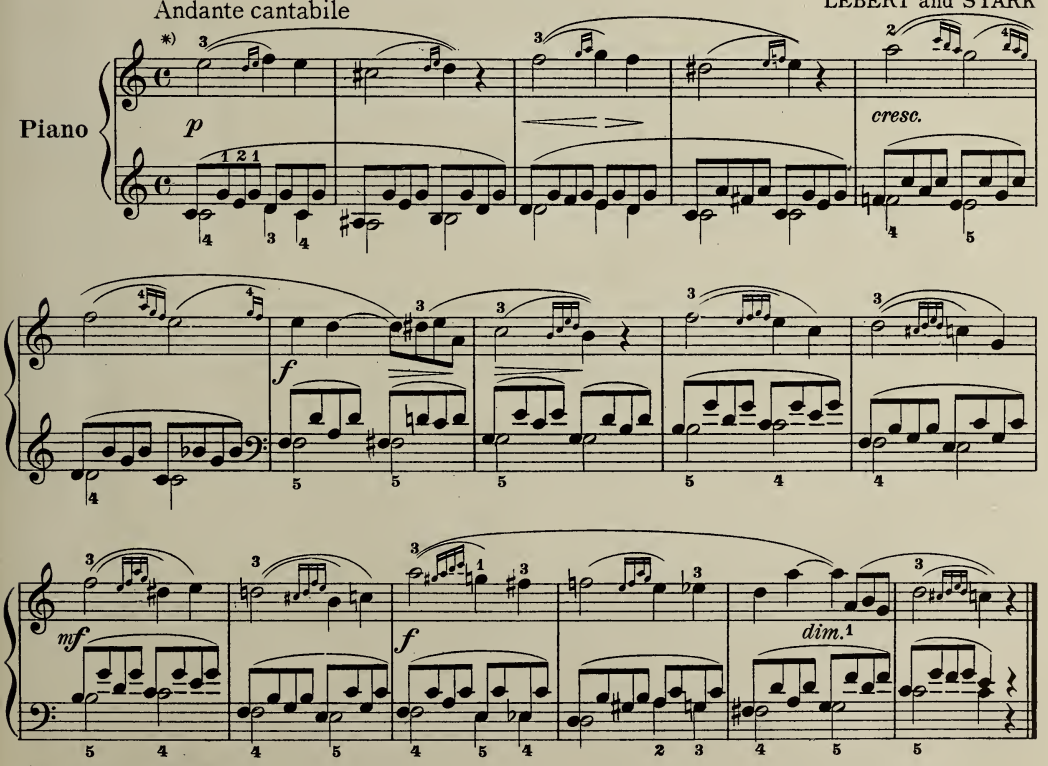
KARL CZERNY



13

Andante cantabile

LEBERT and STARK



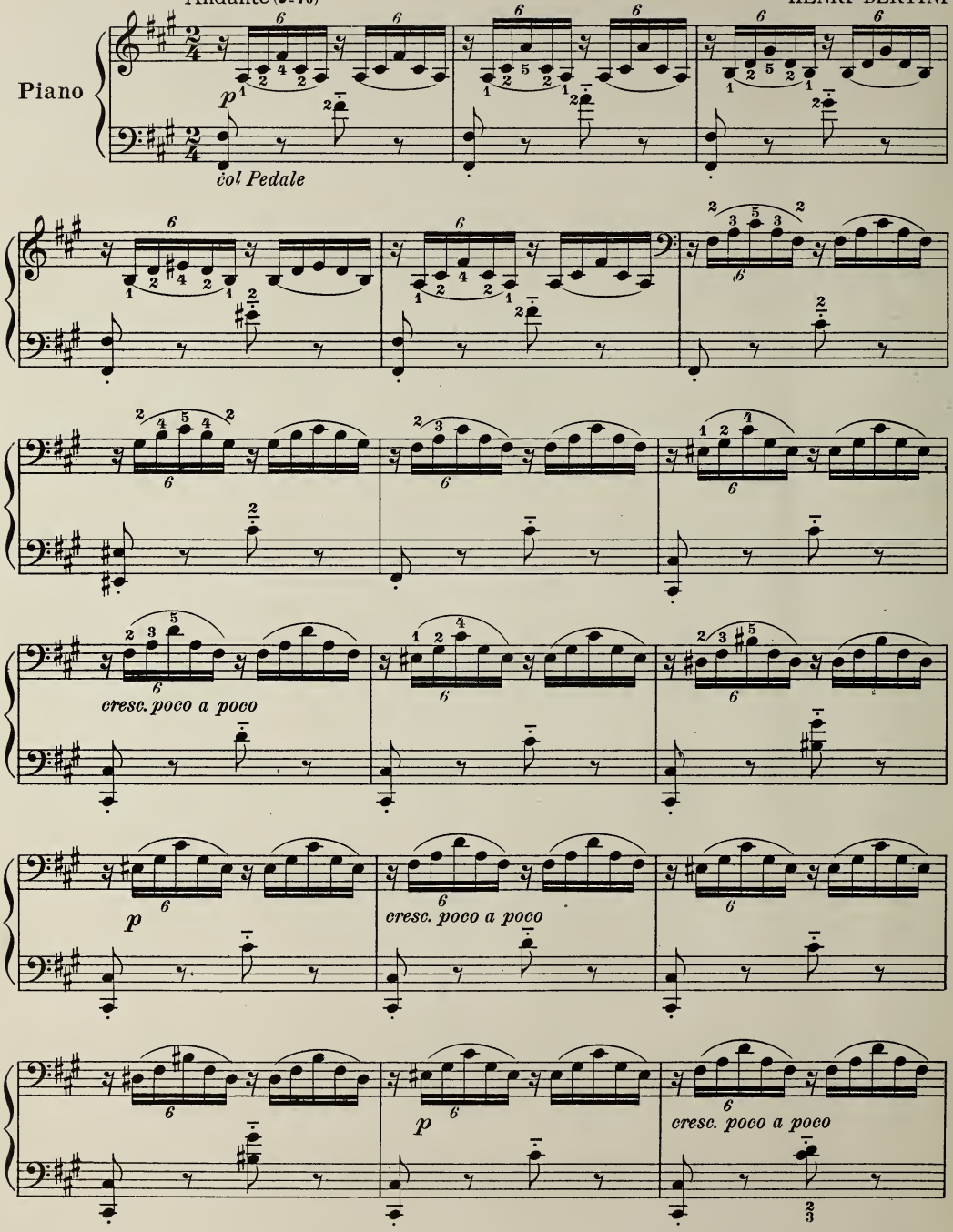
*)See embellishments section A

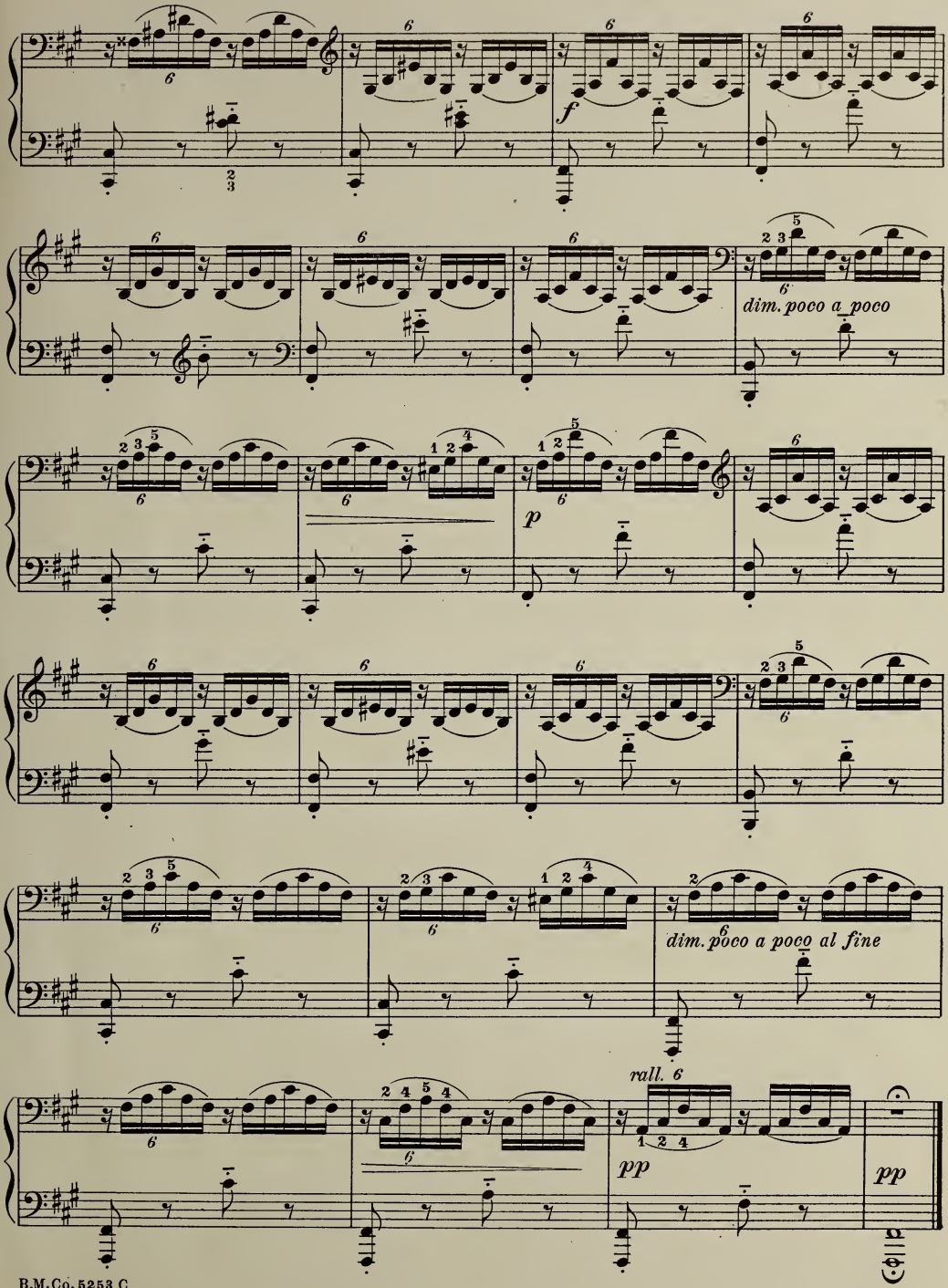
14

Andante (♩= 76)

HENRI BERTINI

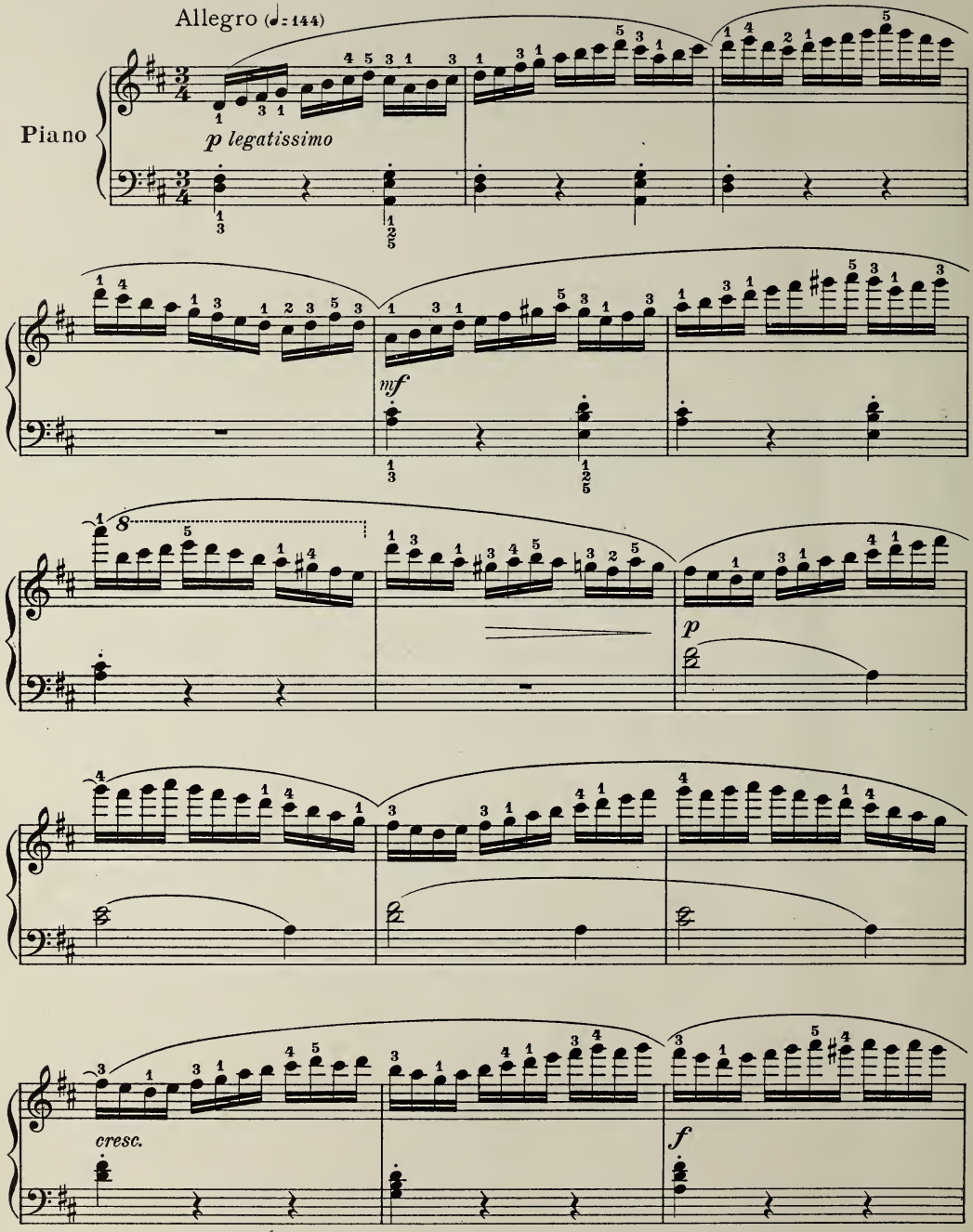
Piano

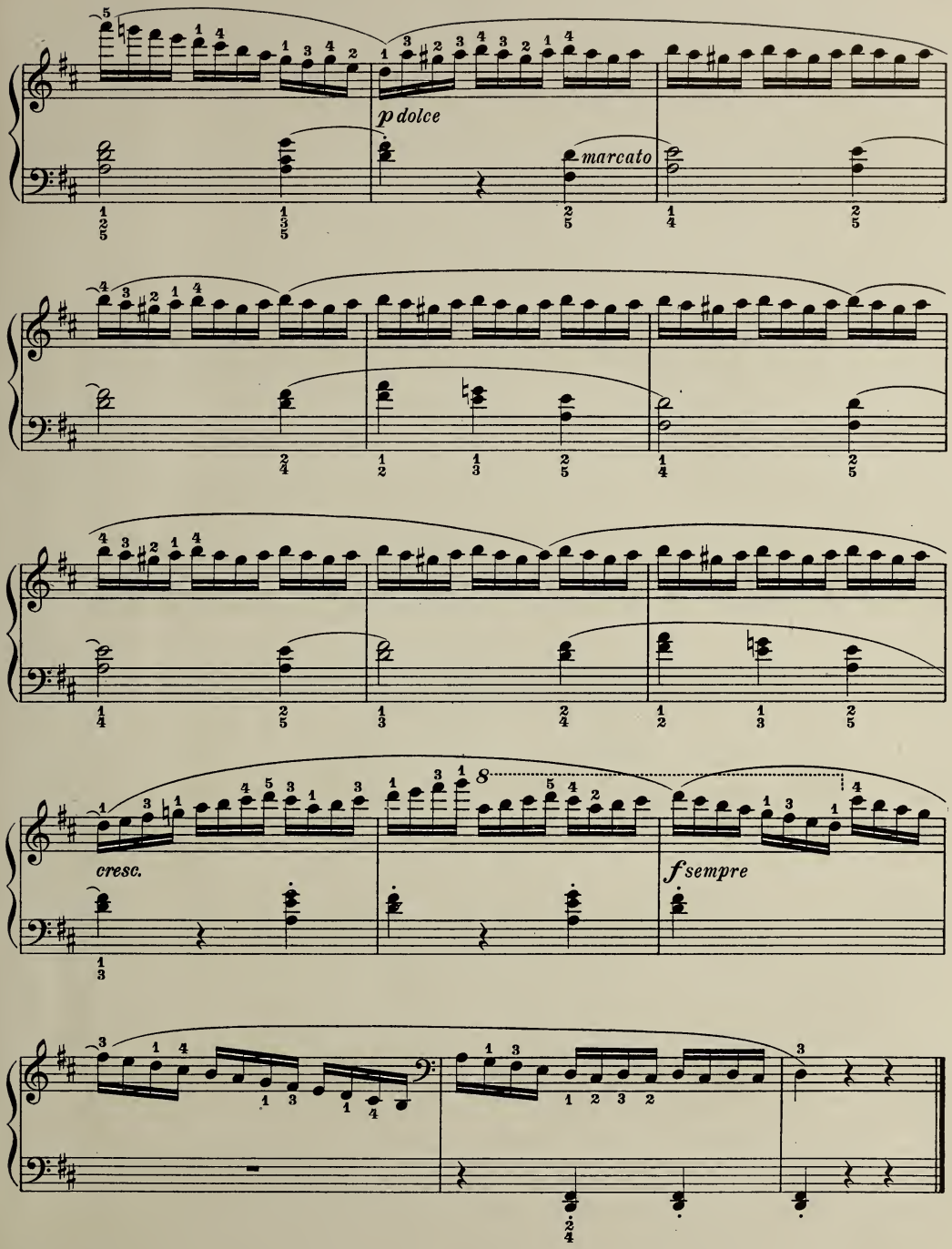



f
dim. poco a poco
p
dim. poco a poco al fine
rall.
pp
pp

15

KARL CZERNY




p dolce
marcato
cresc.
8
f sempre

16

BEETHOVEN-LENZ
(From Symphony in D)

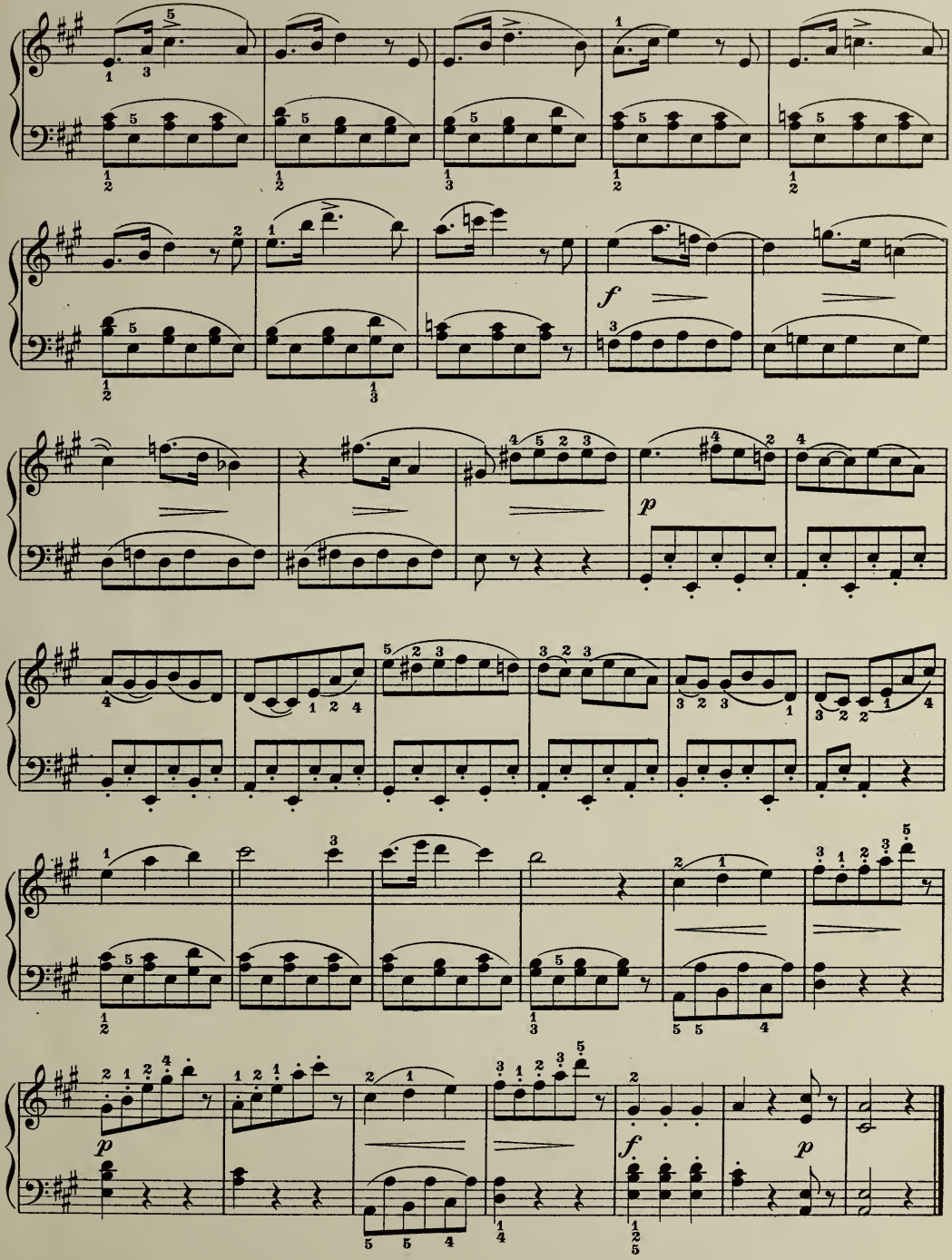
Andante sostenuto

Piano

dolce

p

p

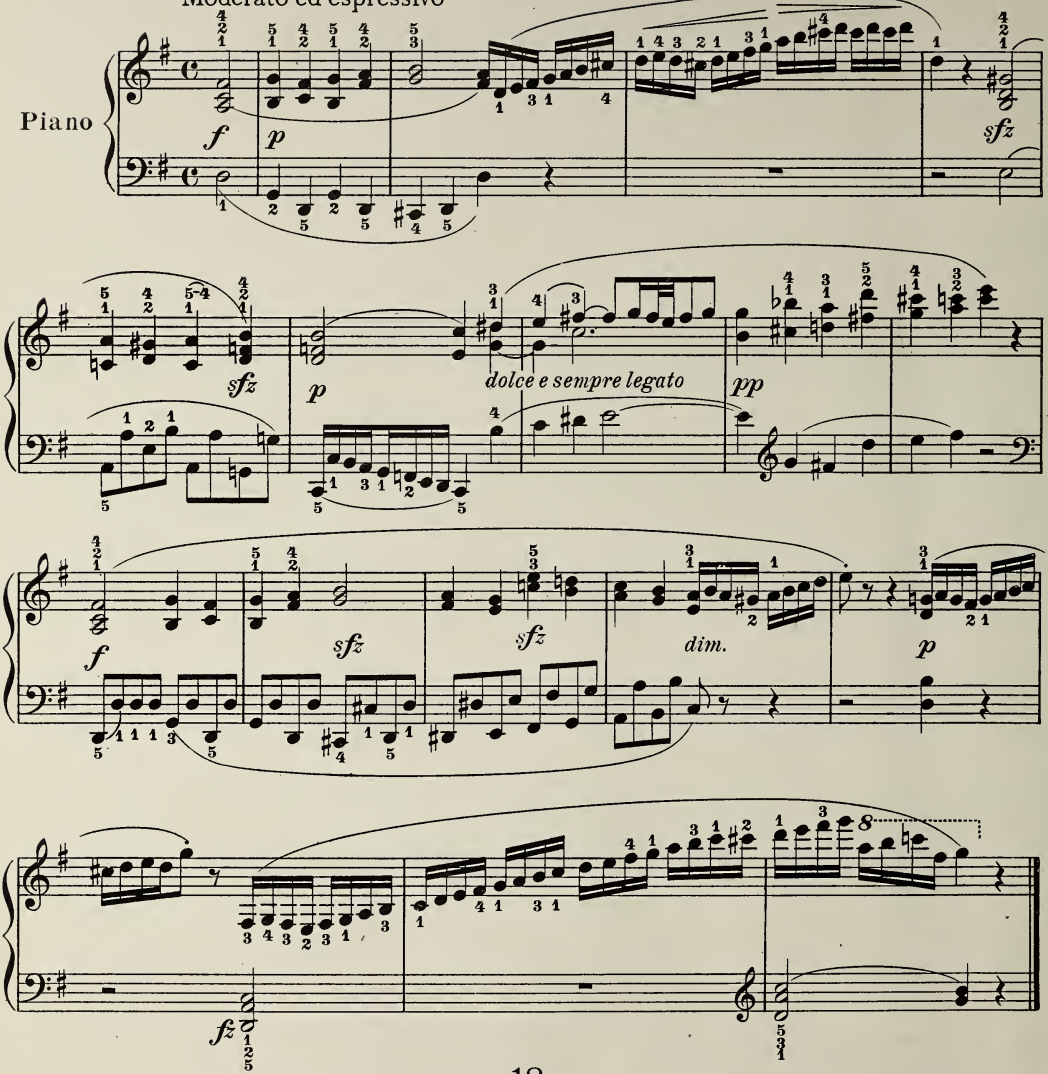

f
p
p
f
p

17

MUZIO CLEMENTI

Moderato ed espressivo

Piano

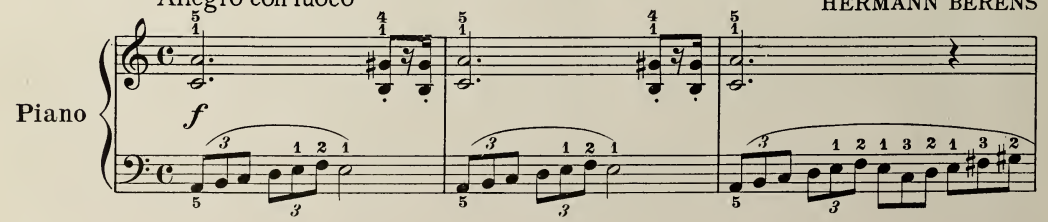


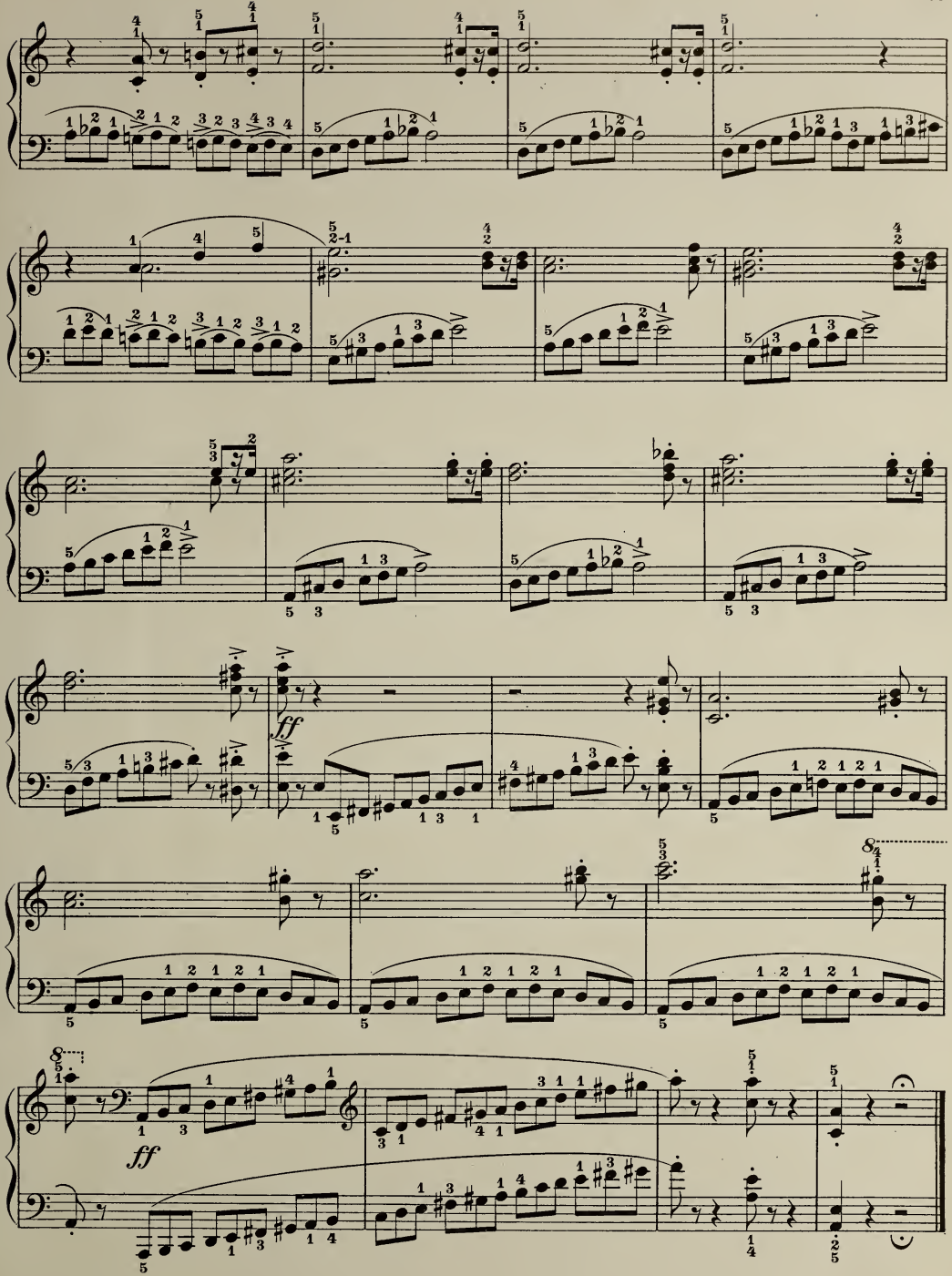
18

Allegro con fuoco

HERMANN BERENS

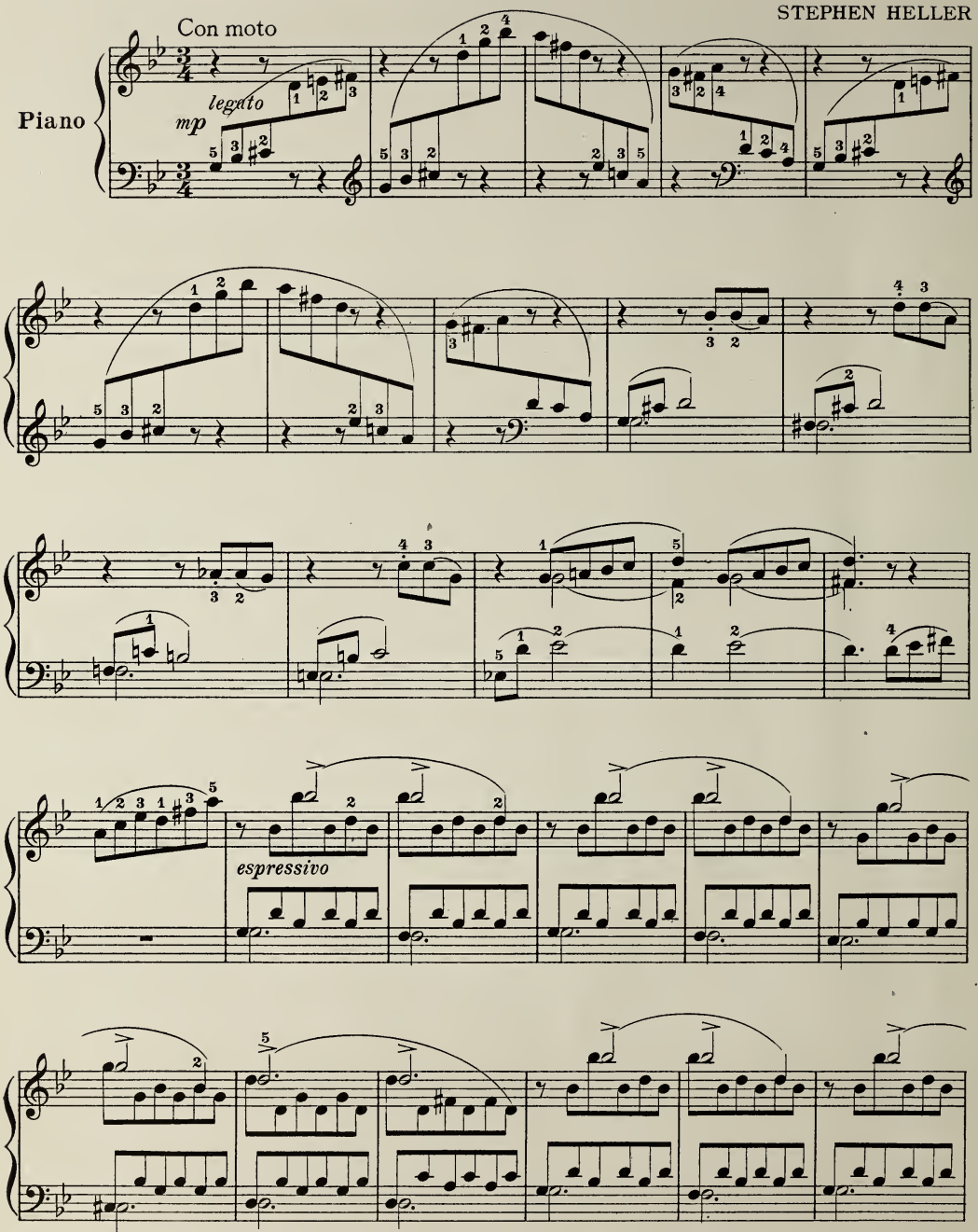
Piano

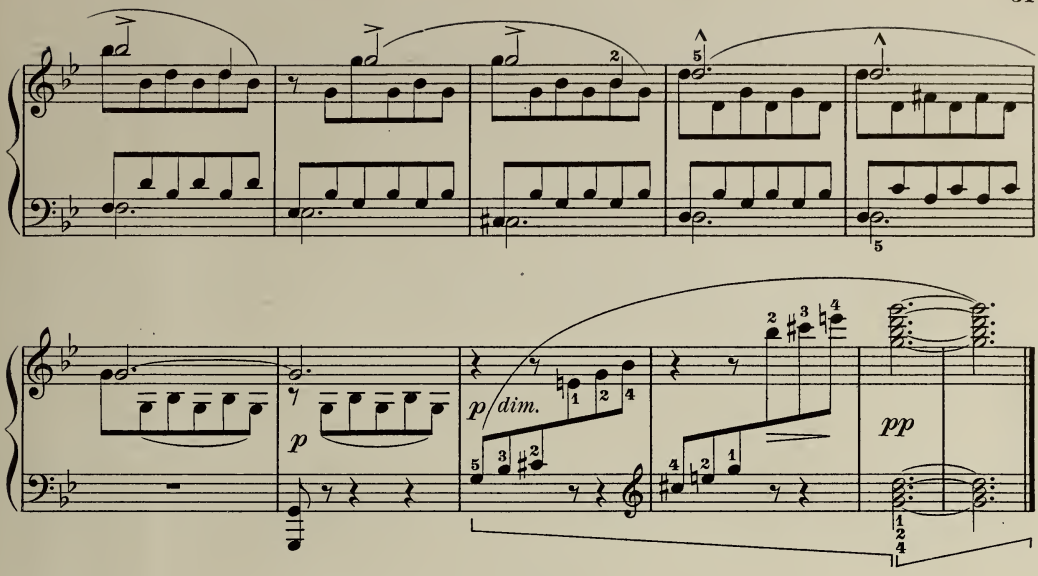



ff
ff

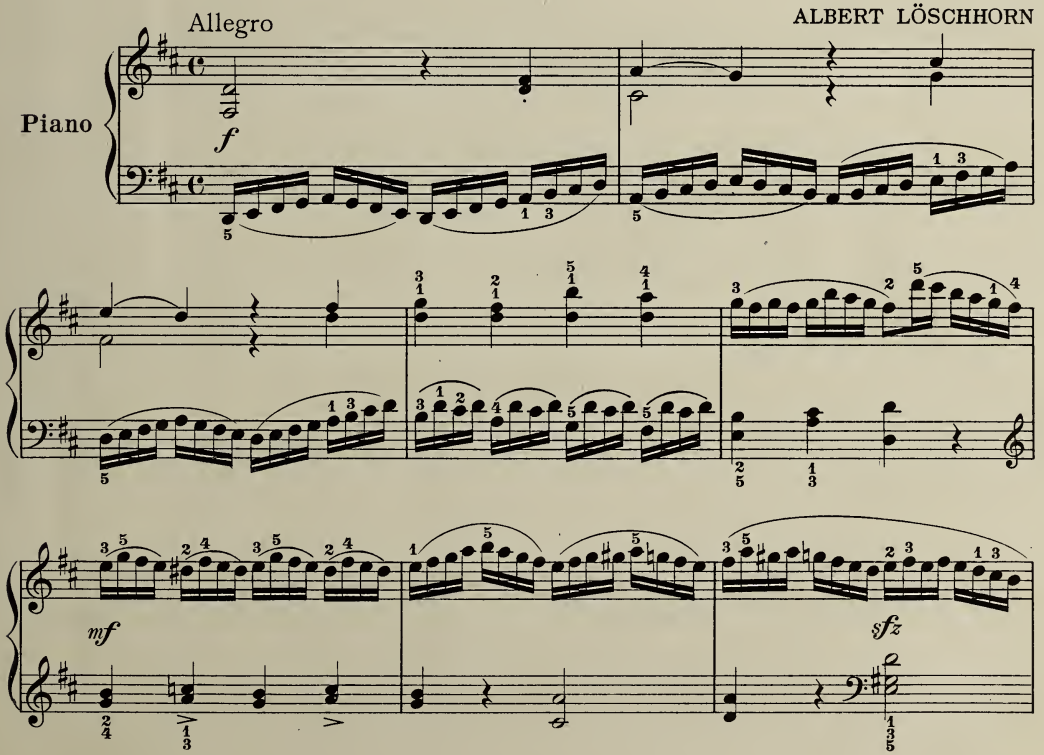
19

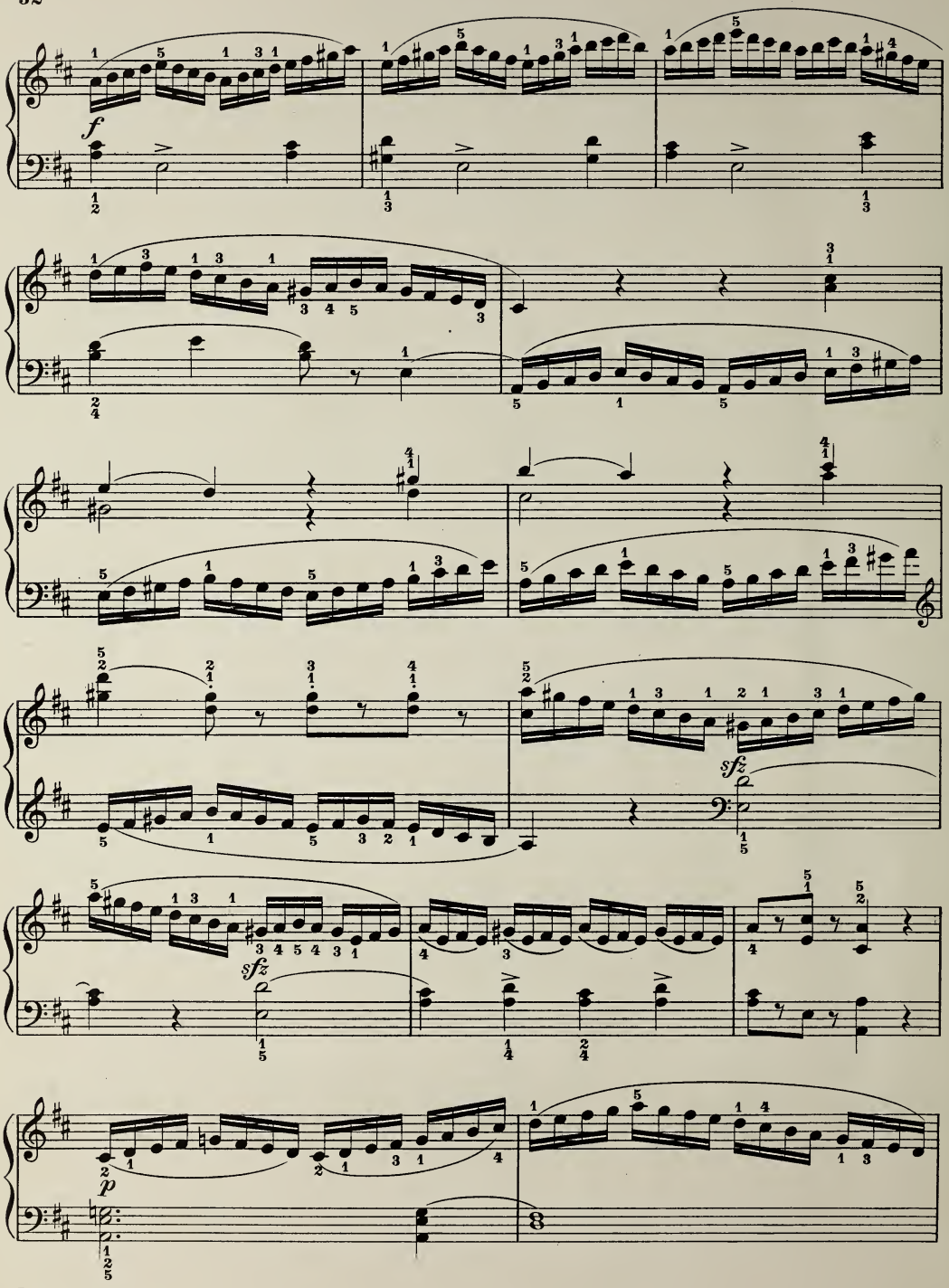
STEPHEN HELLER

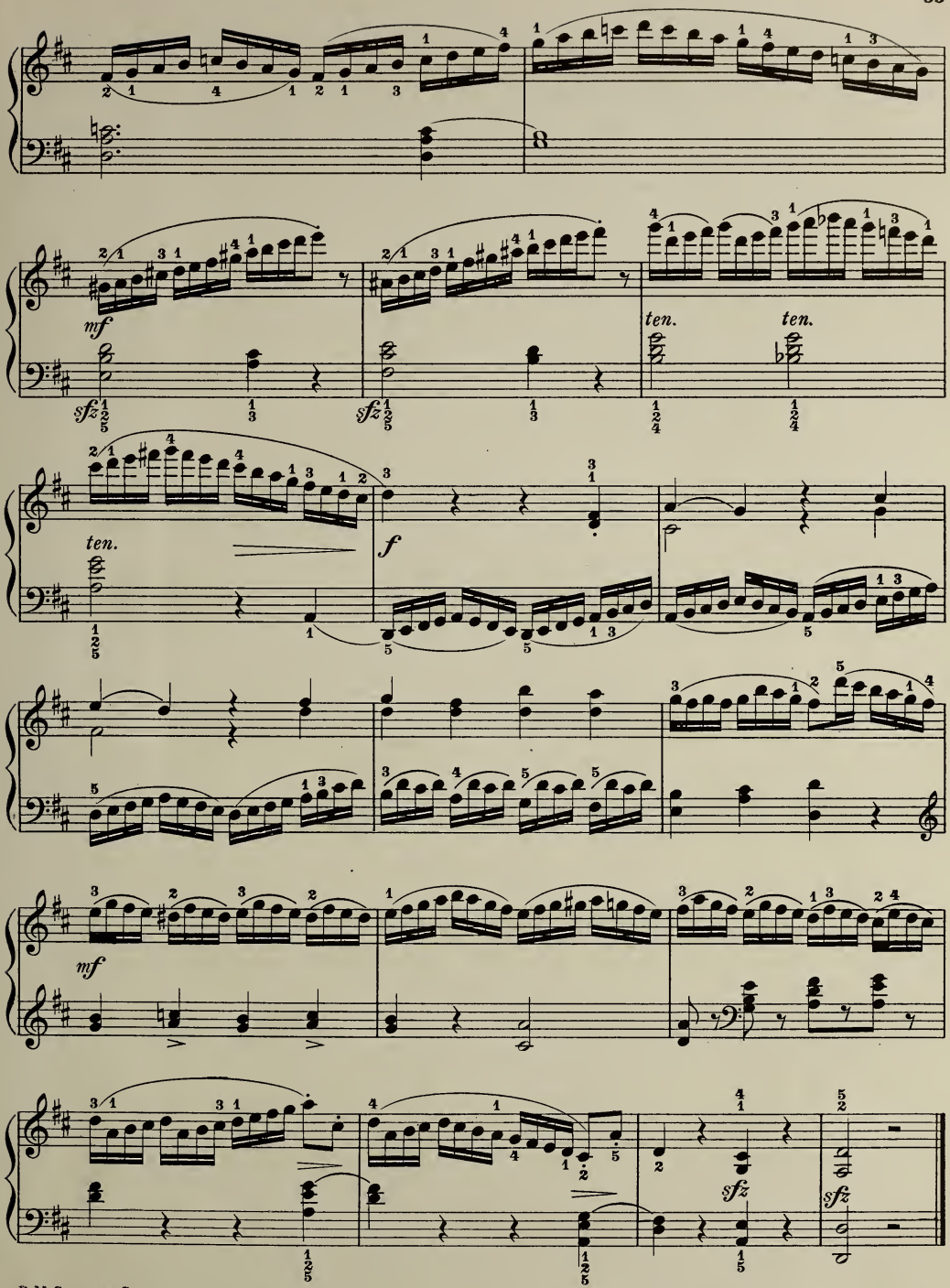




20




f
sfz
sfz
p


mf
sfz
sfz
ten.
ten.
ten.
f
mf
sfz
sfz

21

Allegro scherzando

HERMANN BERENS

Piano

p leggiero

22

Allegro

HENRI BERTINI

Piano

ff

mf

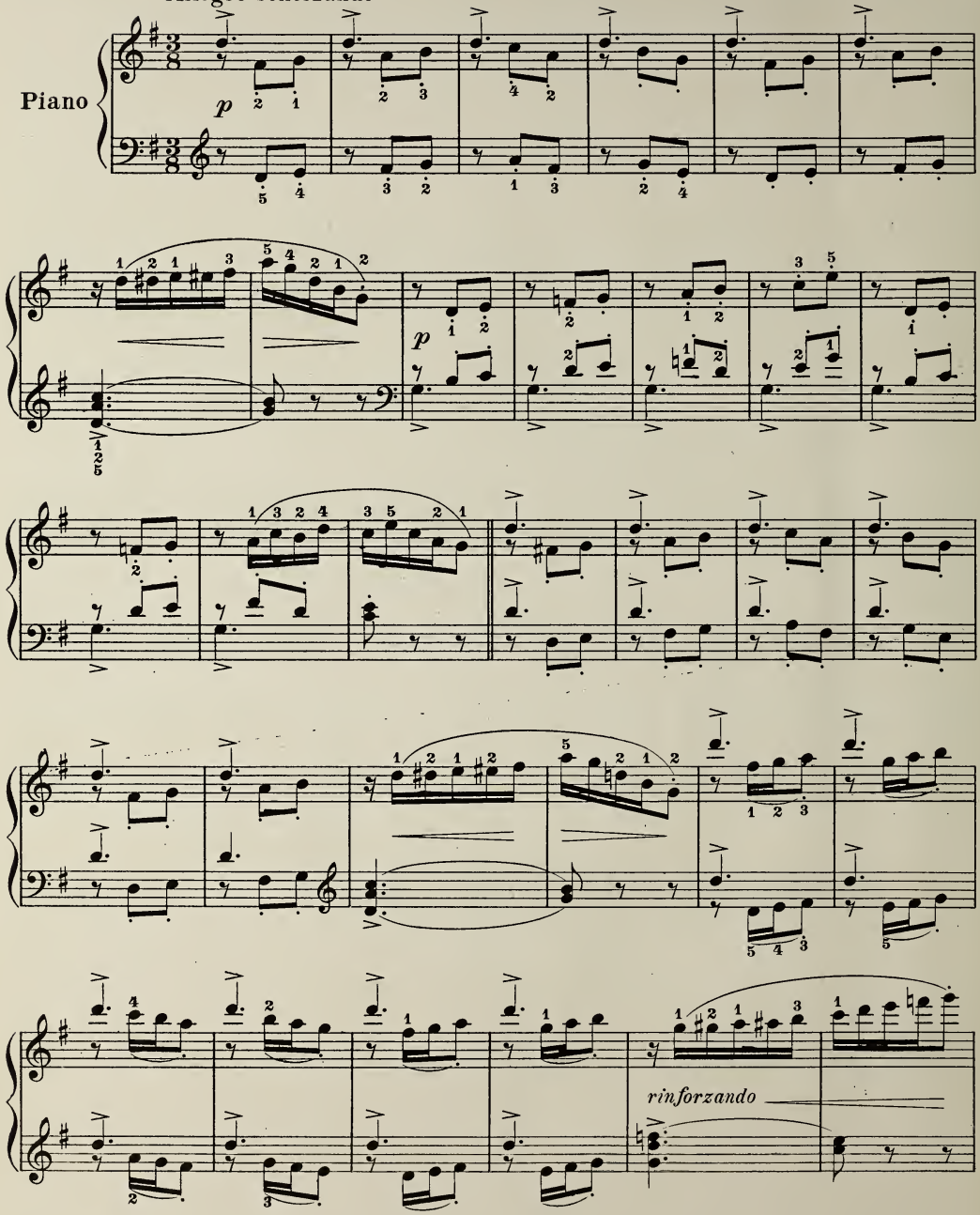
cresc.

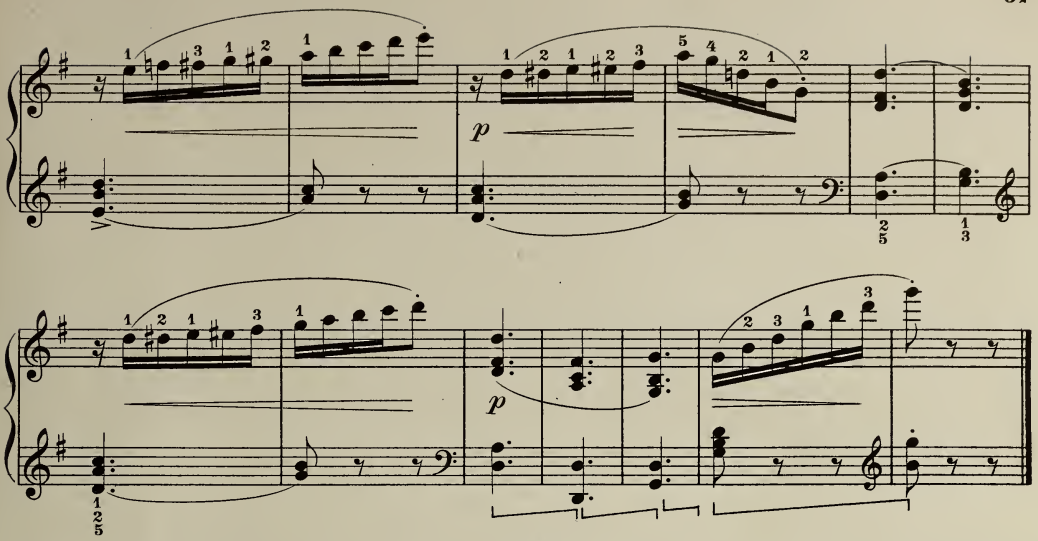
f

23

Allegro scherzando

STEPHEN HELLER



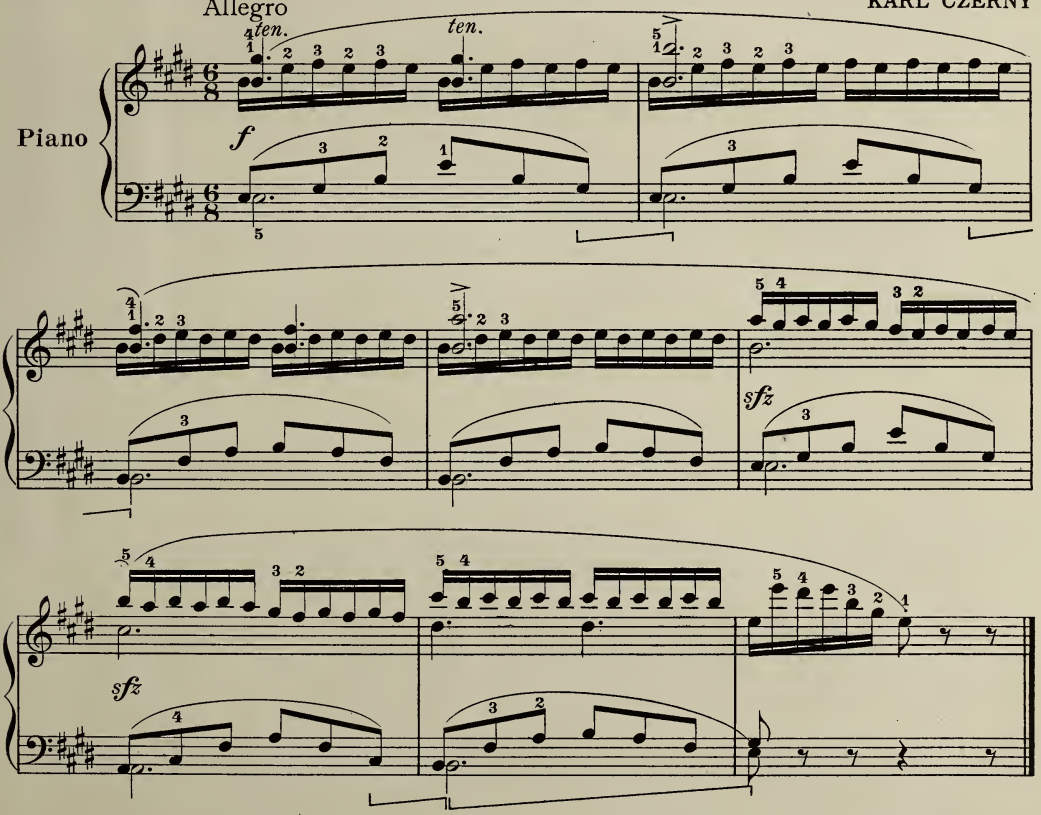


24

Allegro

KARL CZERNY

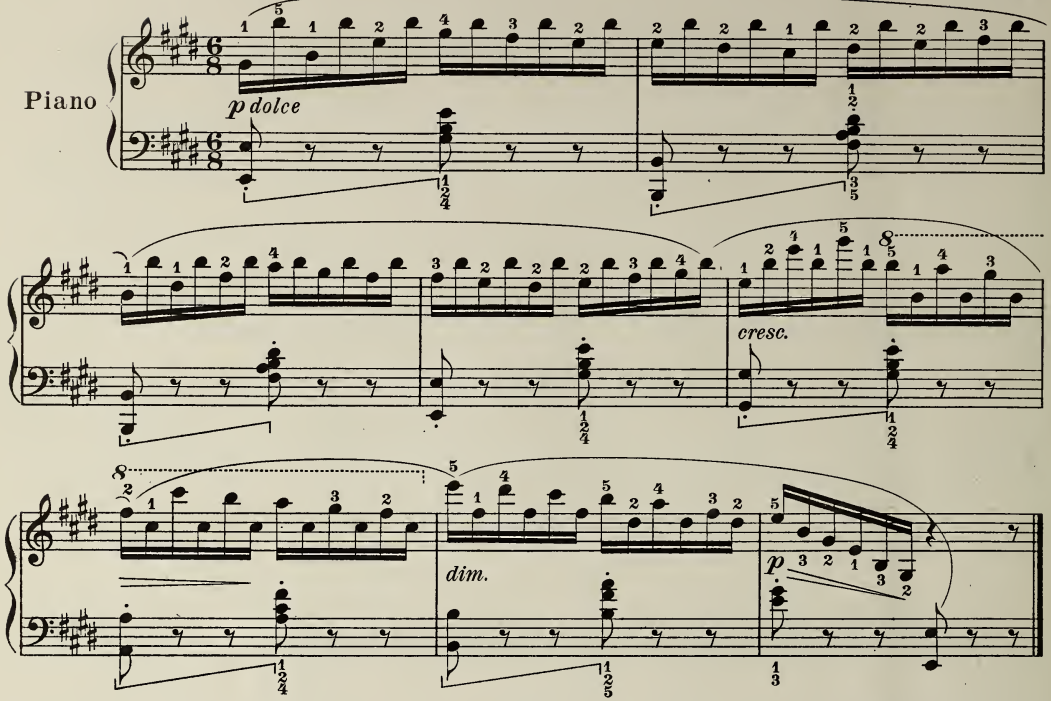
Piano



25

Allegro

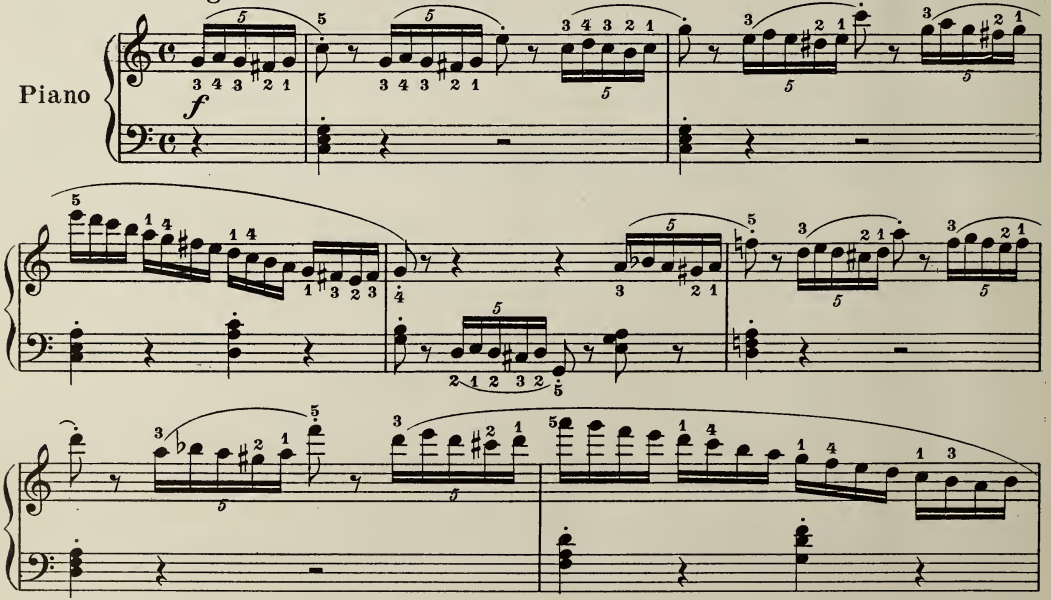
KARL CZERNY

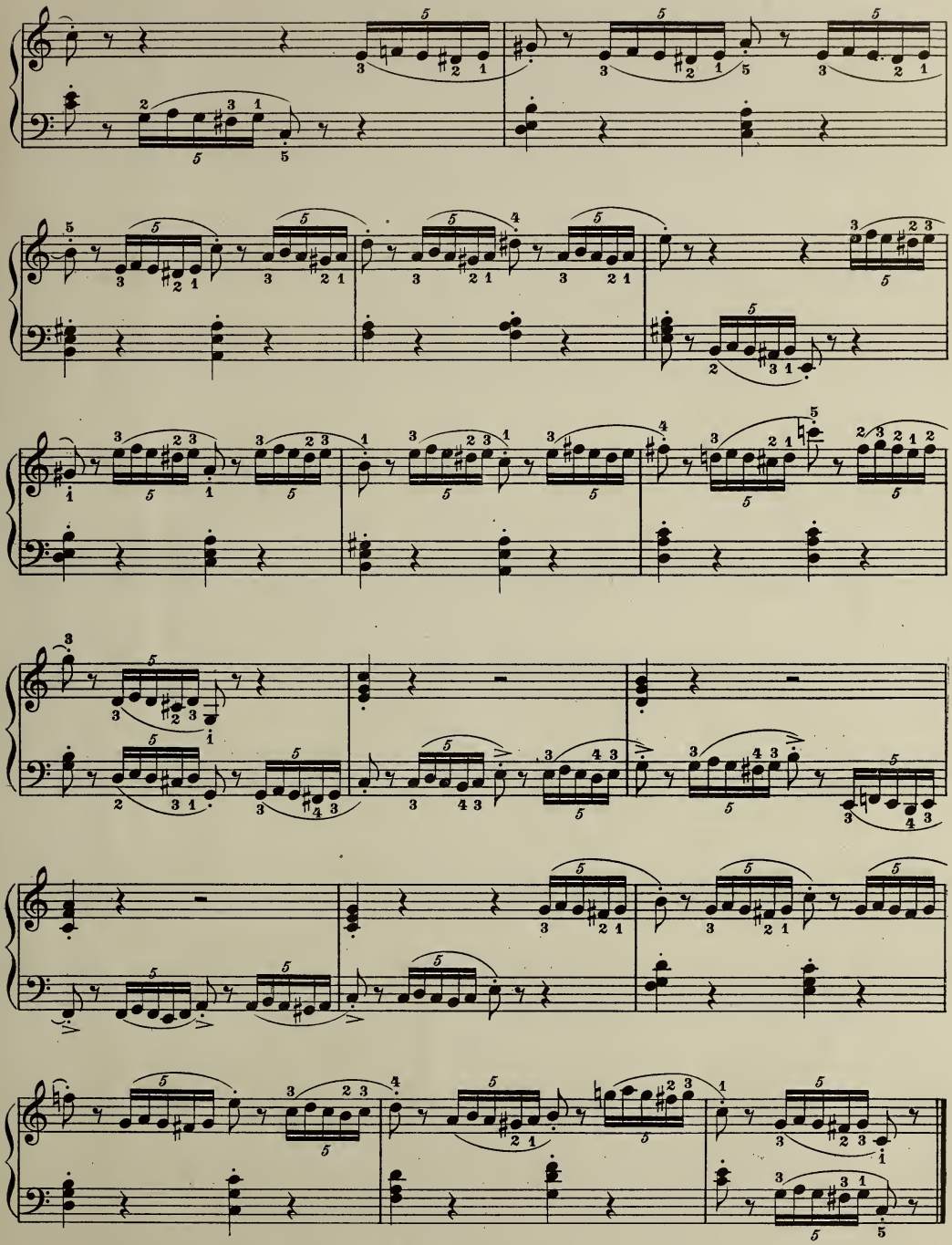


26

Allegro risoluto

HERMANN BERENS

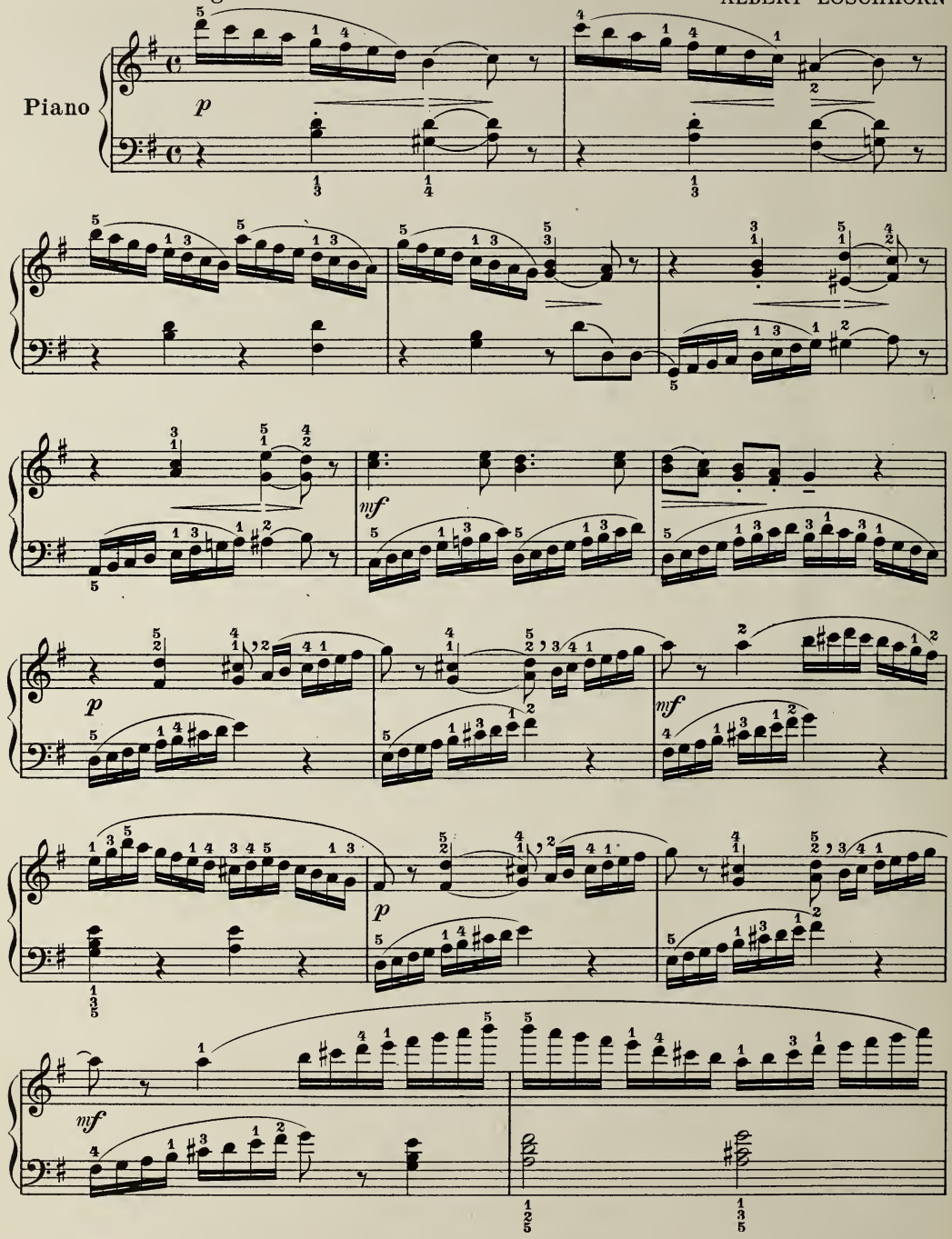


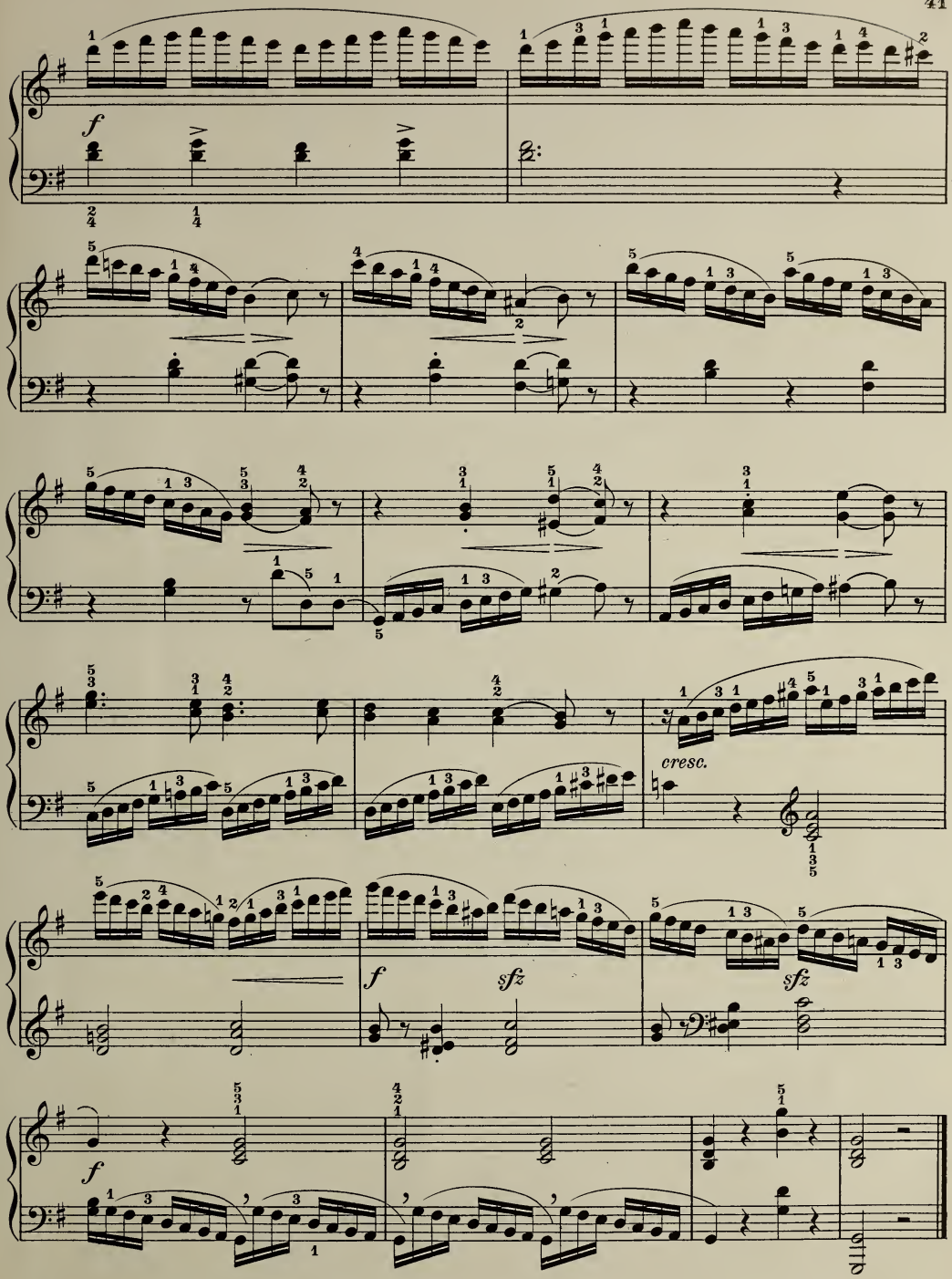


27

Allegro moderato

ALBERT LÖSCHHORN

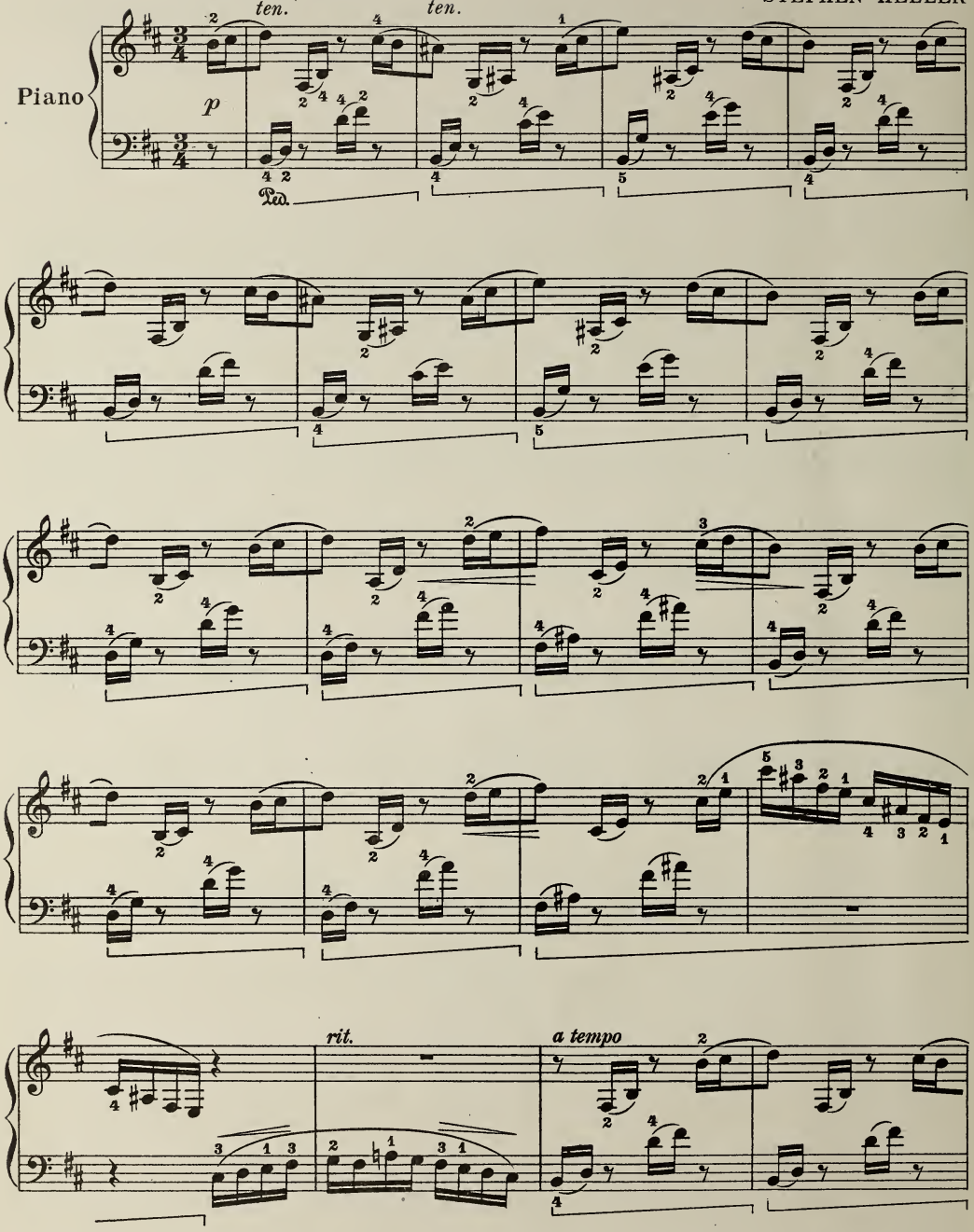


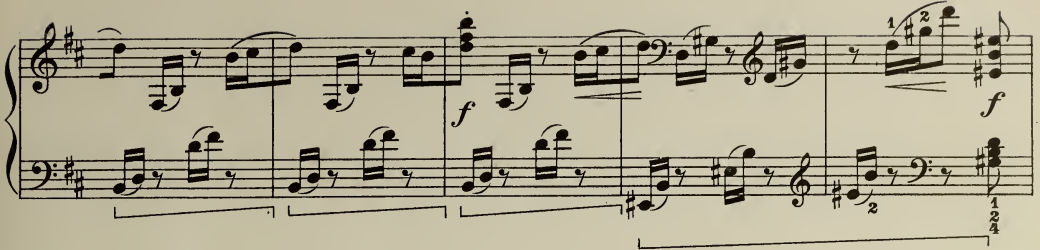

f
cresc.
f
sfz
sfz
f

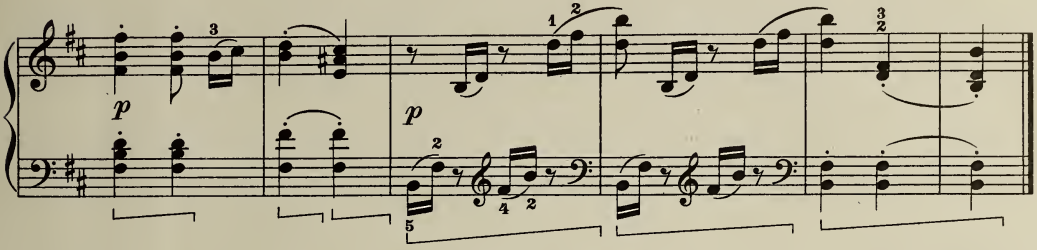
28

Andantino (♪=108)

STEPHEN HELLER

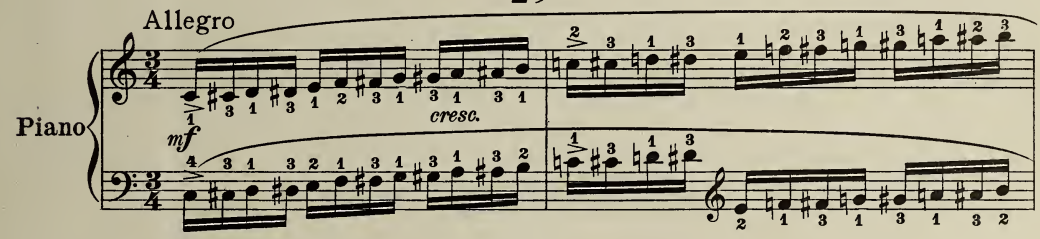


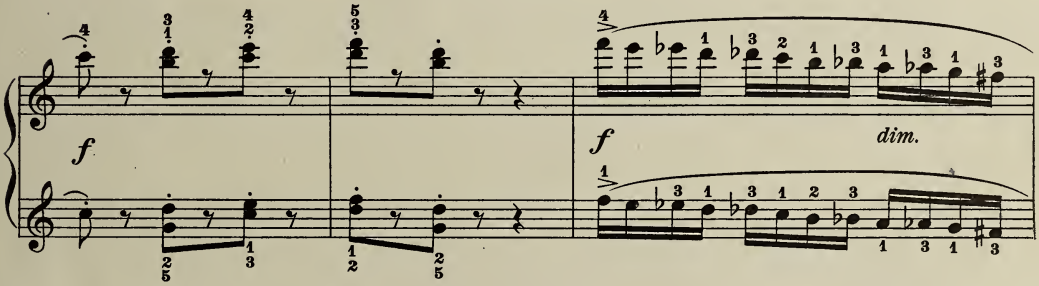


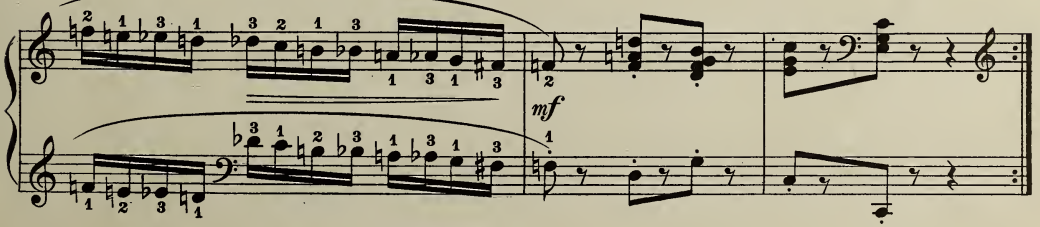


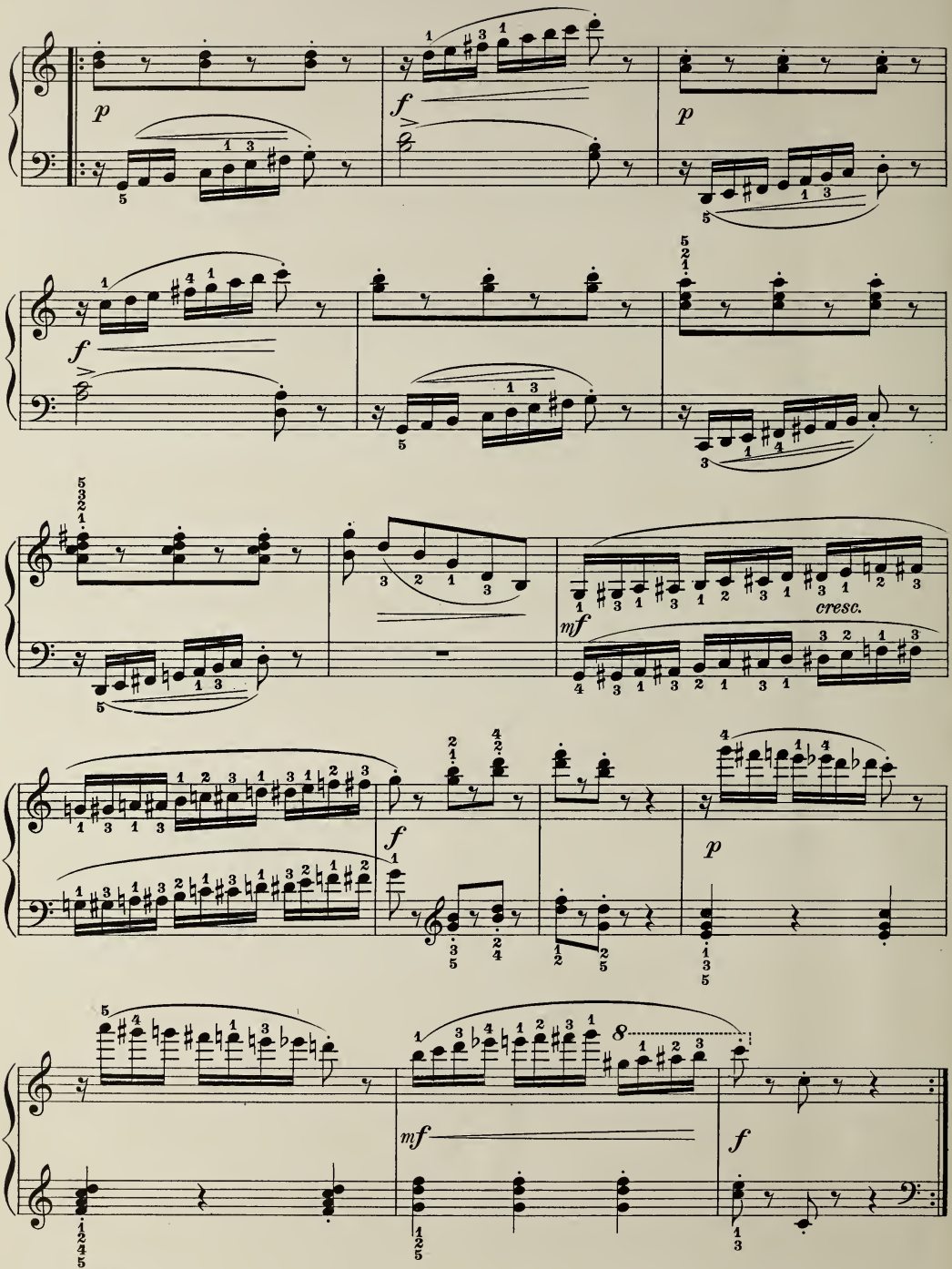
29

KARL CZERNY



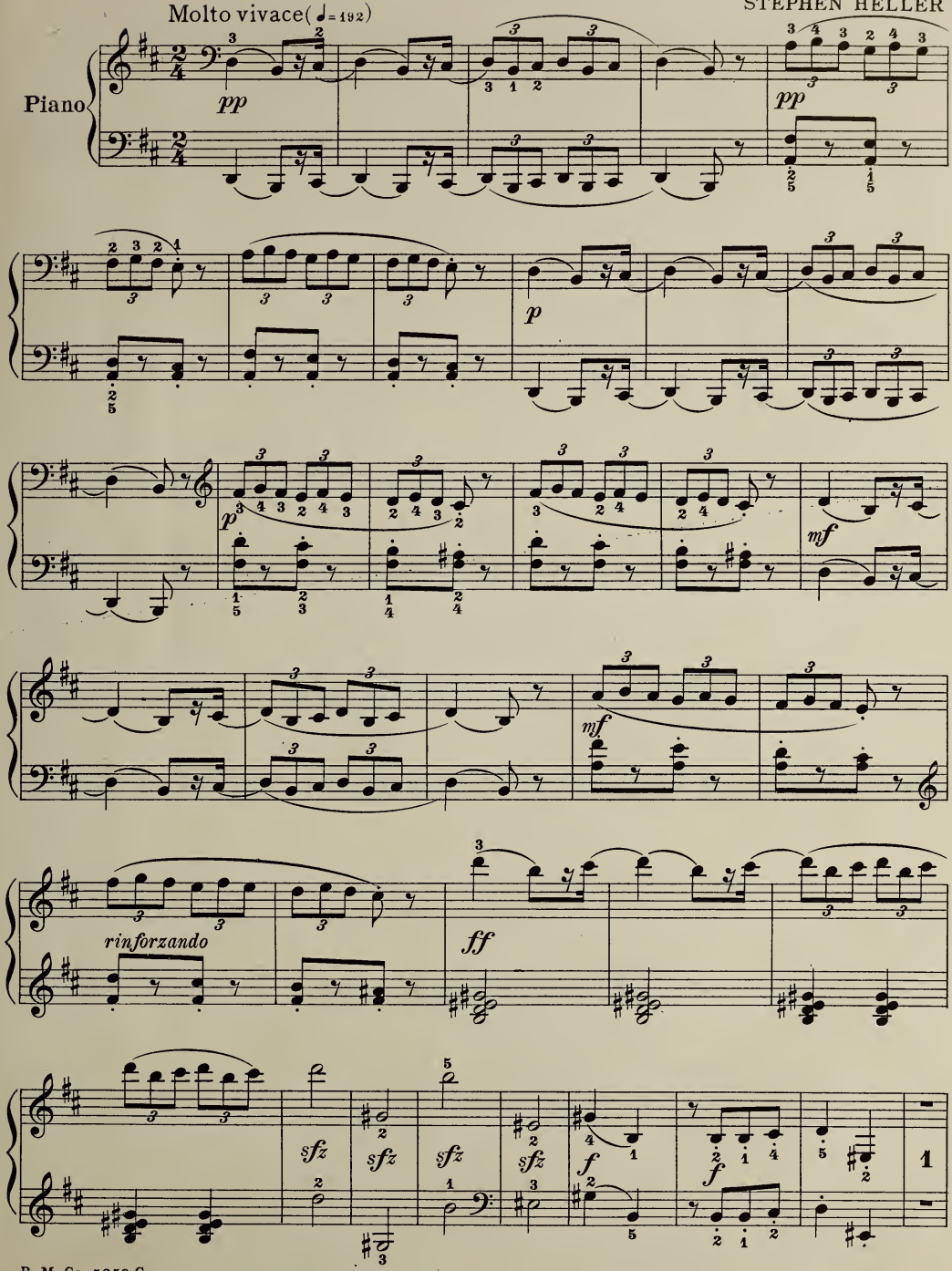


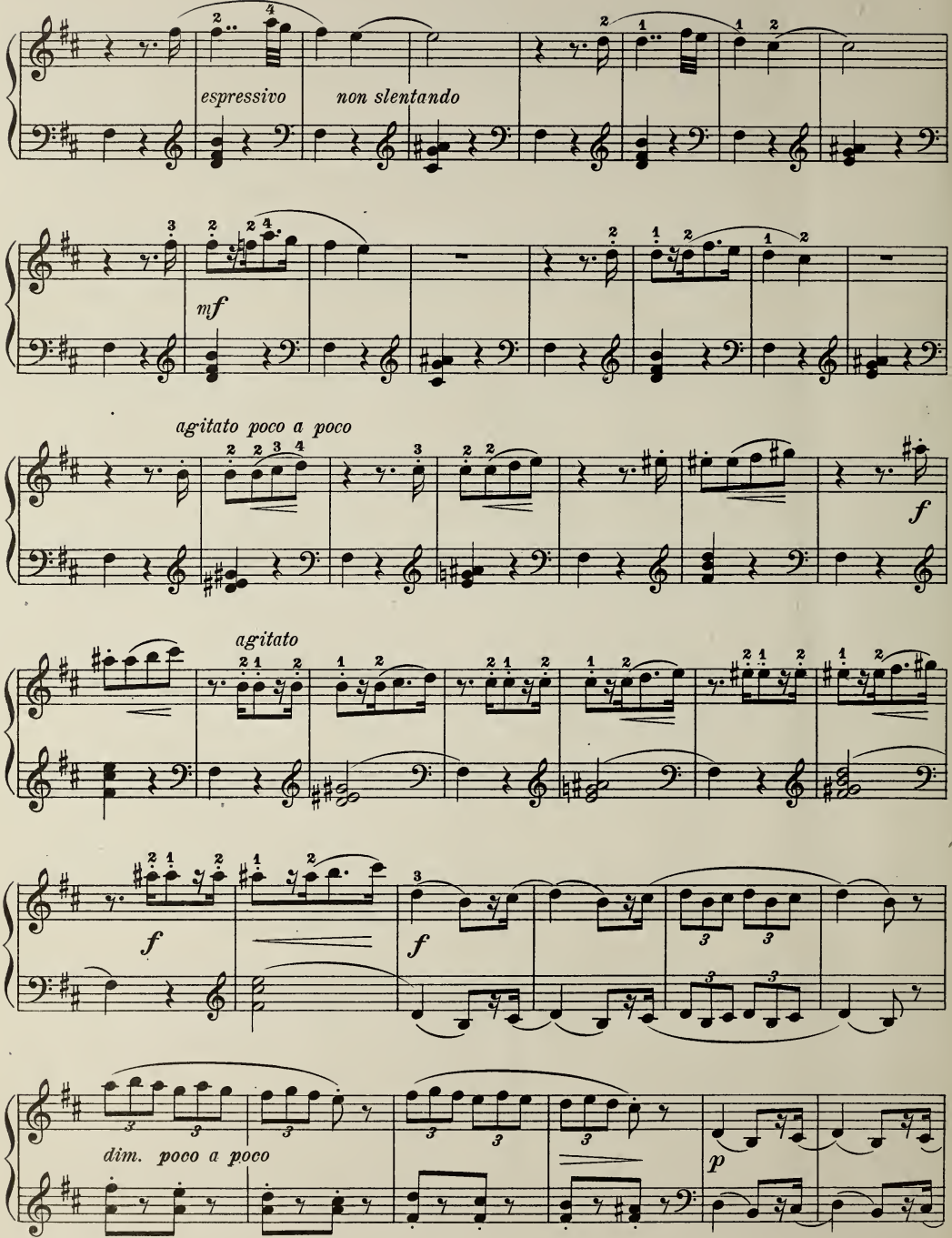


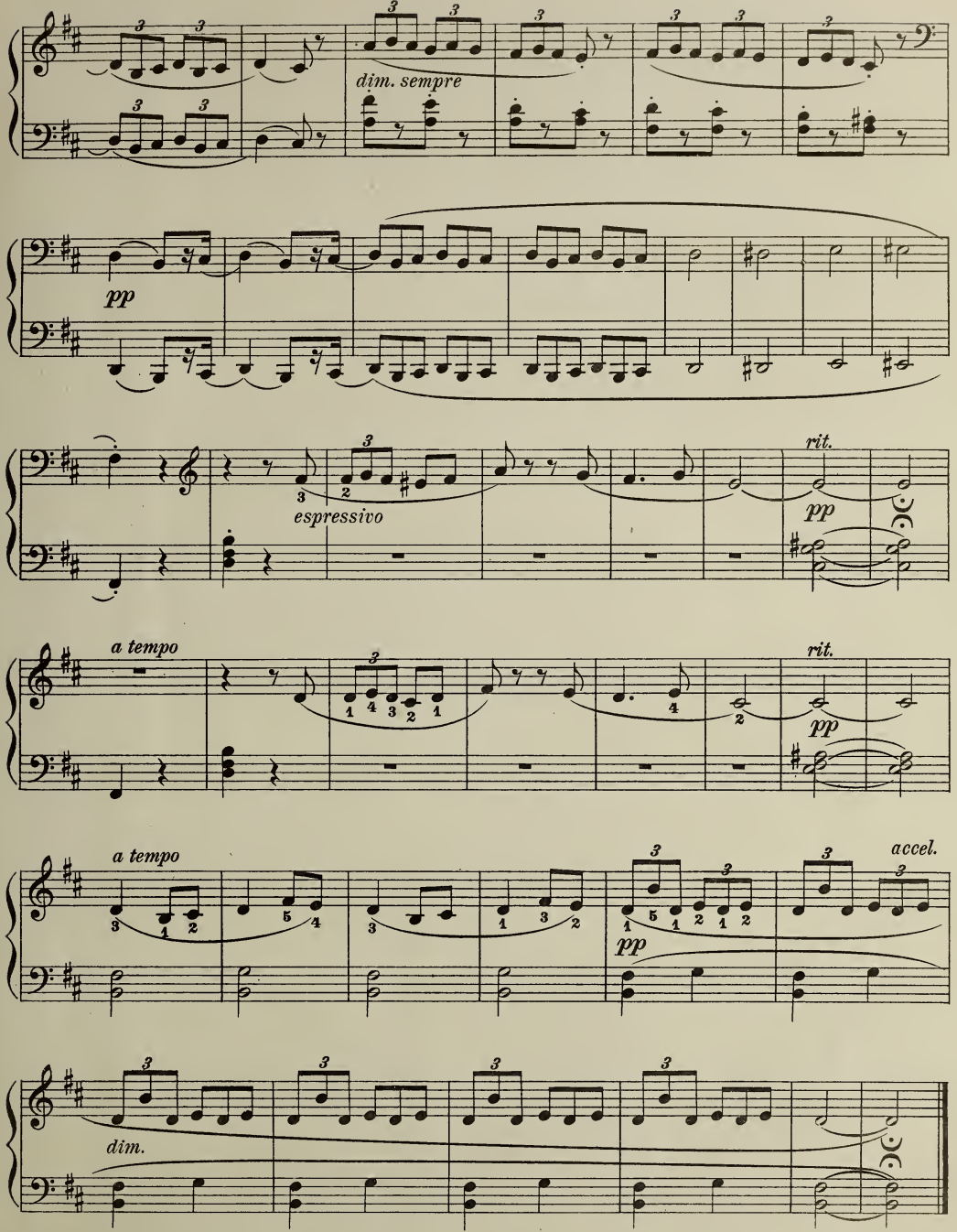

p
f
p
f
mf
cresc.
f
p
mf
f

STEPHEN HELLER

Molto vivace(♩= 192)



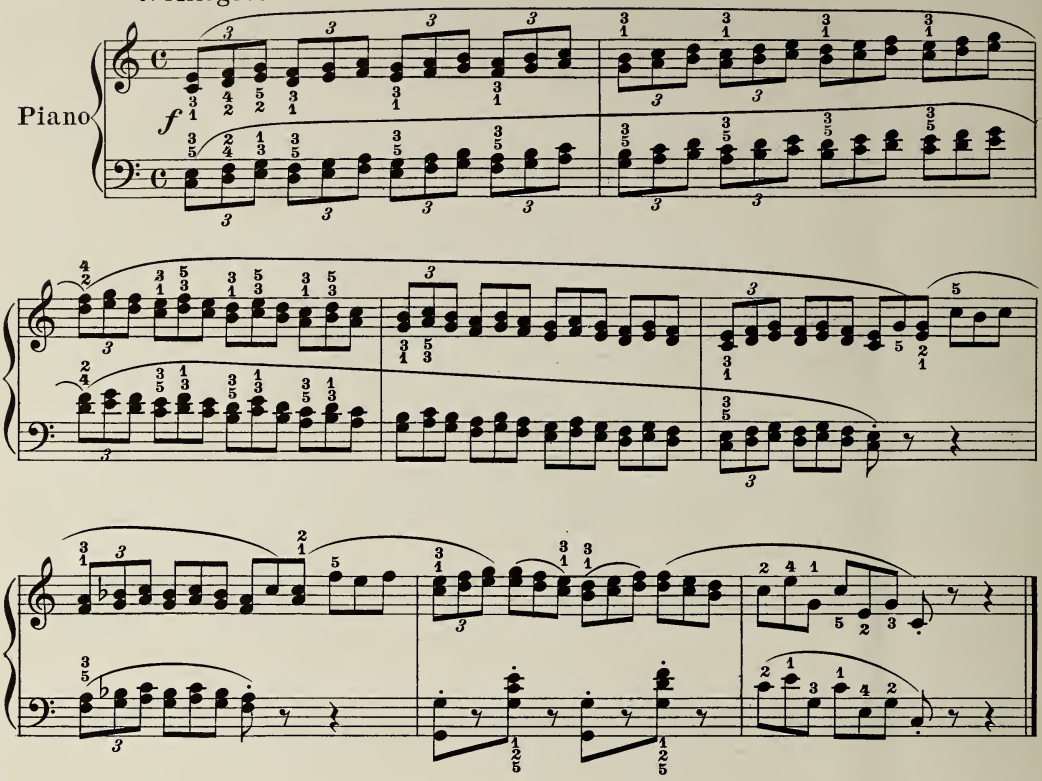

espressivo
non slentando
mf
agitato poco a poco
f
agitato
f
f
dim. poco a poco
p


dim. sempre
pp
espressivo
rit.
pp
a tempo
rit.
pp
a tempo
accel.
pp
dim.

31

a: Moderato
b: Allegretto

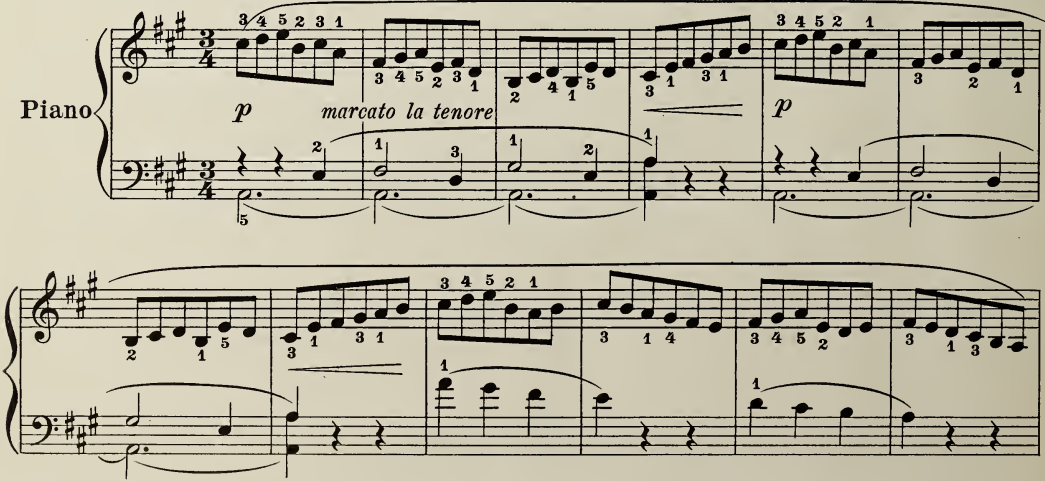
KARL CZERNY

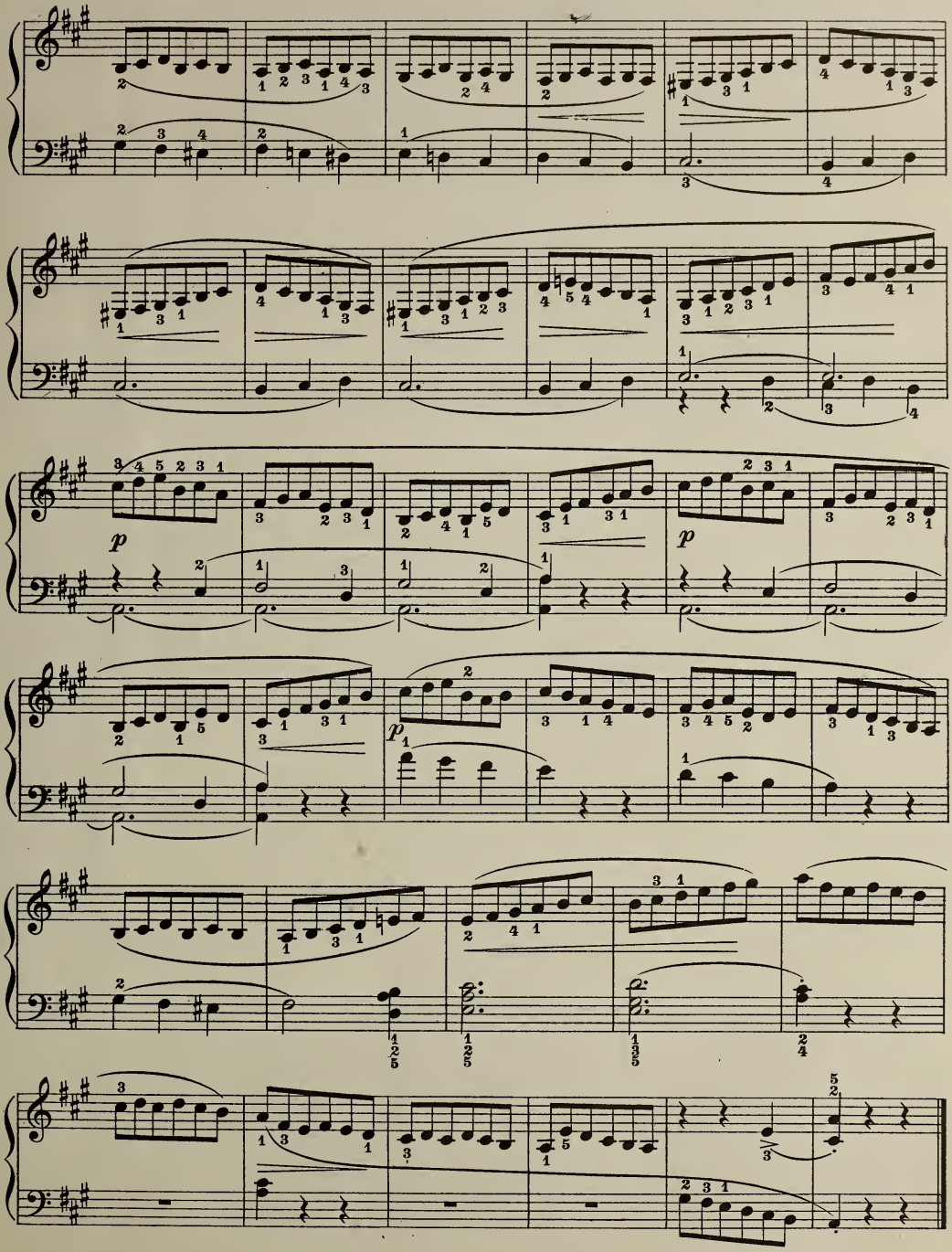


32

Allegro vivace (♩= 76)

STEPHEN HELLER

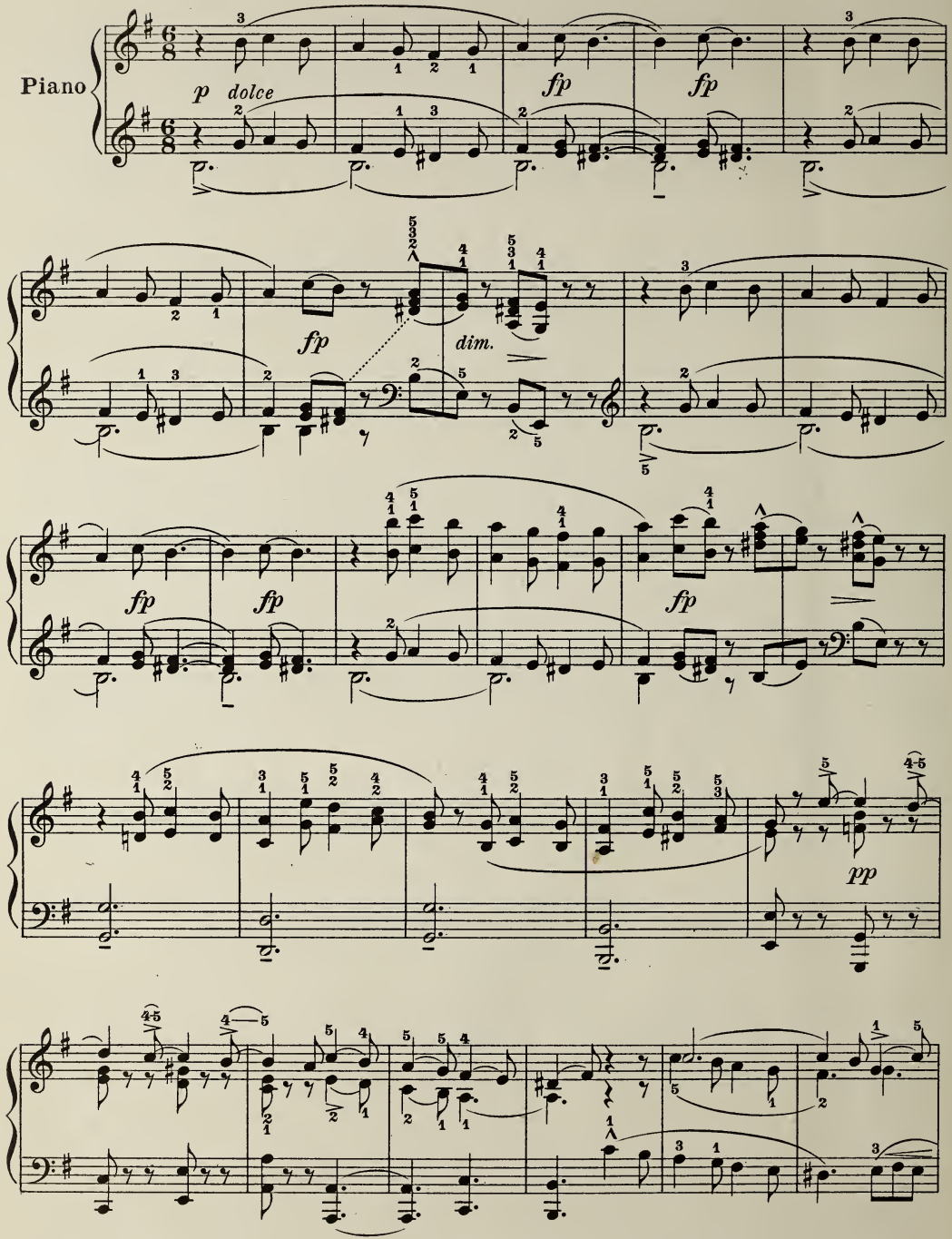


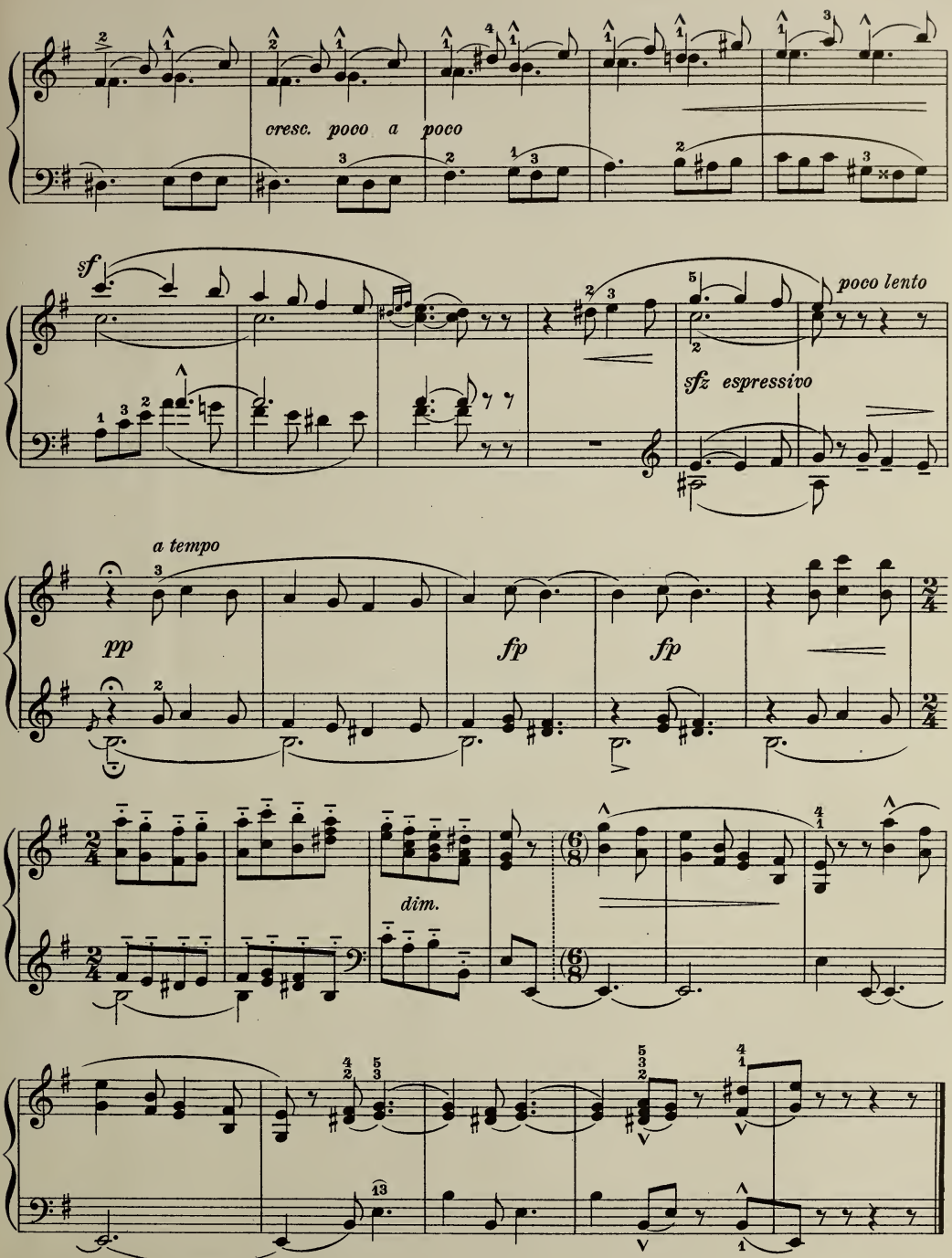

p
p

33

Allegretto con moto (♩.=104)

STEPHEN HELLER

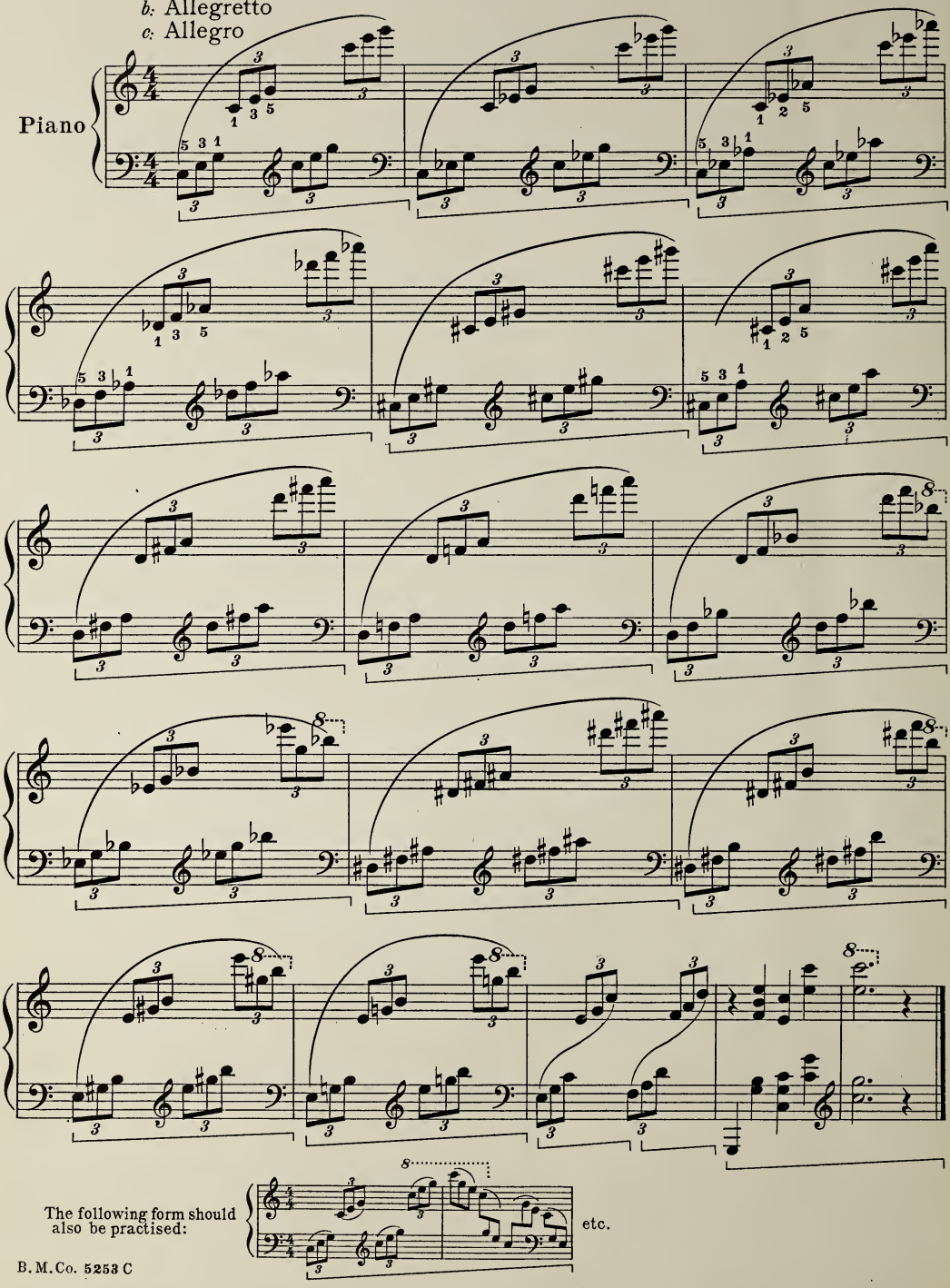



cresc. poco a poco
sf
poco lento
sfz espressivo
a tempo
pp
fp
fp
dim.

a: Moderato
b: Allegretto
c: Allegro

ALBERT LOCKE NORRIS

Piano



The following form should also be practised:

etc.

Allegro moderato

Piano

f *legato*

36

KARL CZERNY

Andante

Piano

fp *legato*

fp

fp

fp *cresc.*

sfz

f

sfz

ff

dolce

37

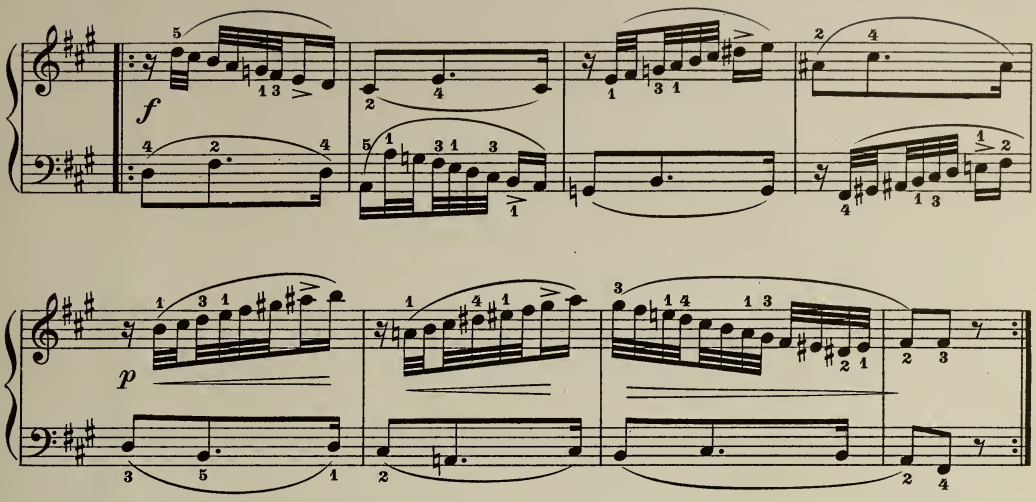
Moderato

LEBERT and STARK

Piano

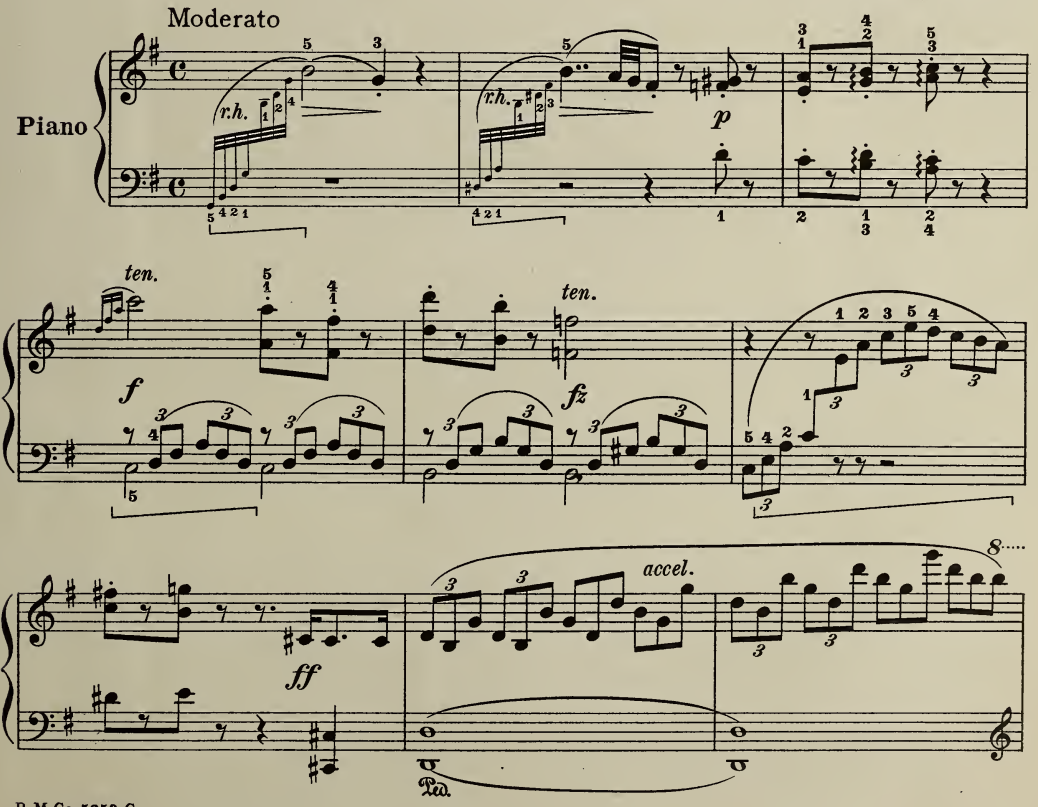
p *legato*

p



38

MUZIO CLEMENTI



Presto

8

rall.

*p

Allegro

r.h.

sfz

dim.

f

f

ff

r.h.

fz

p

pp

39

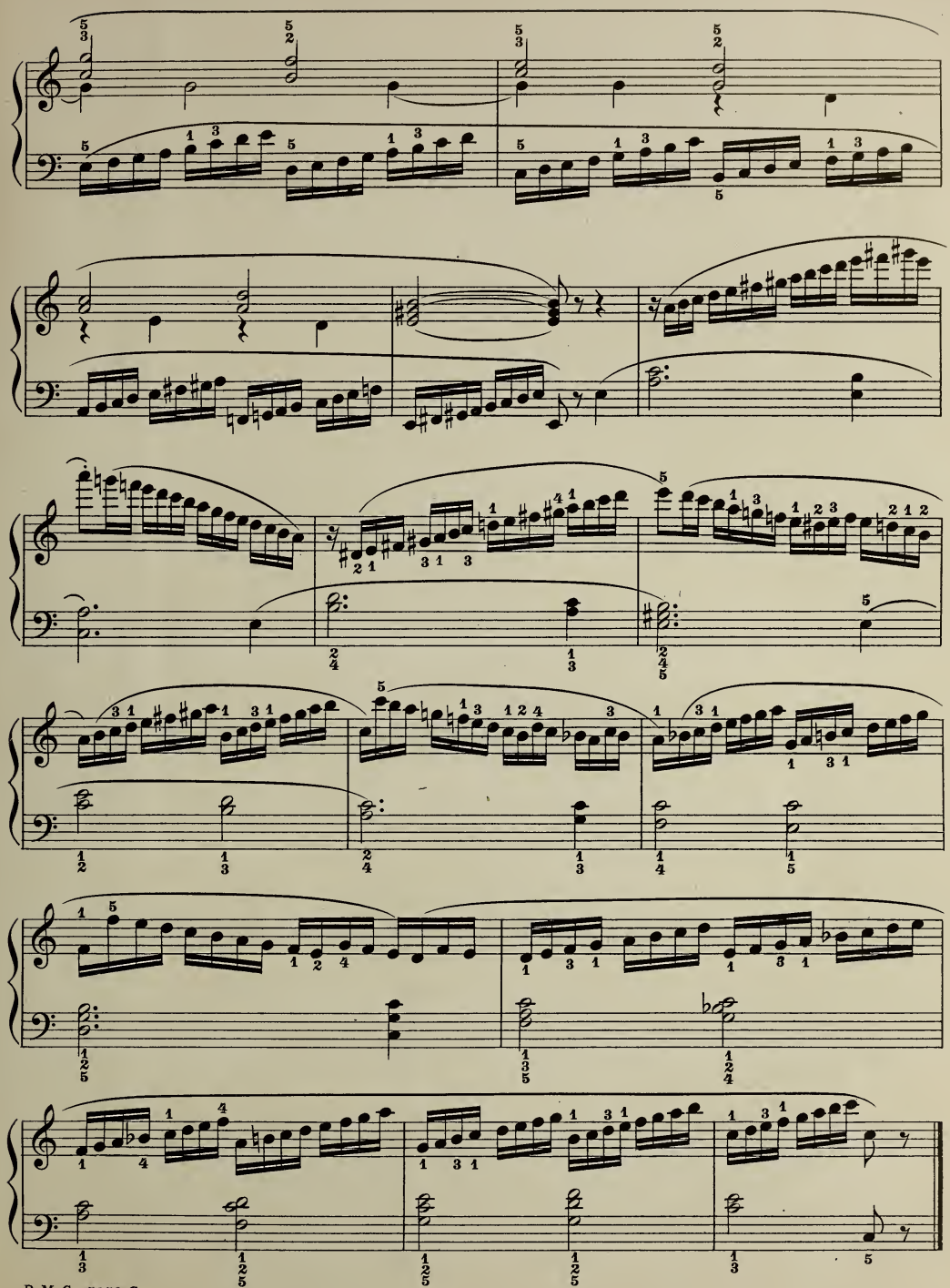
HERMANN BERENS

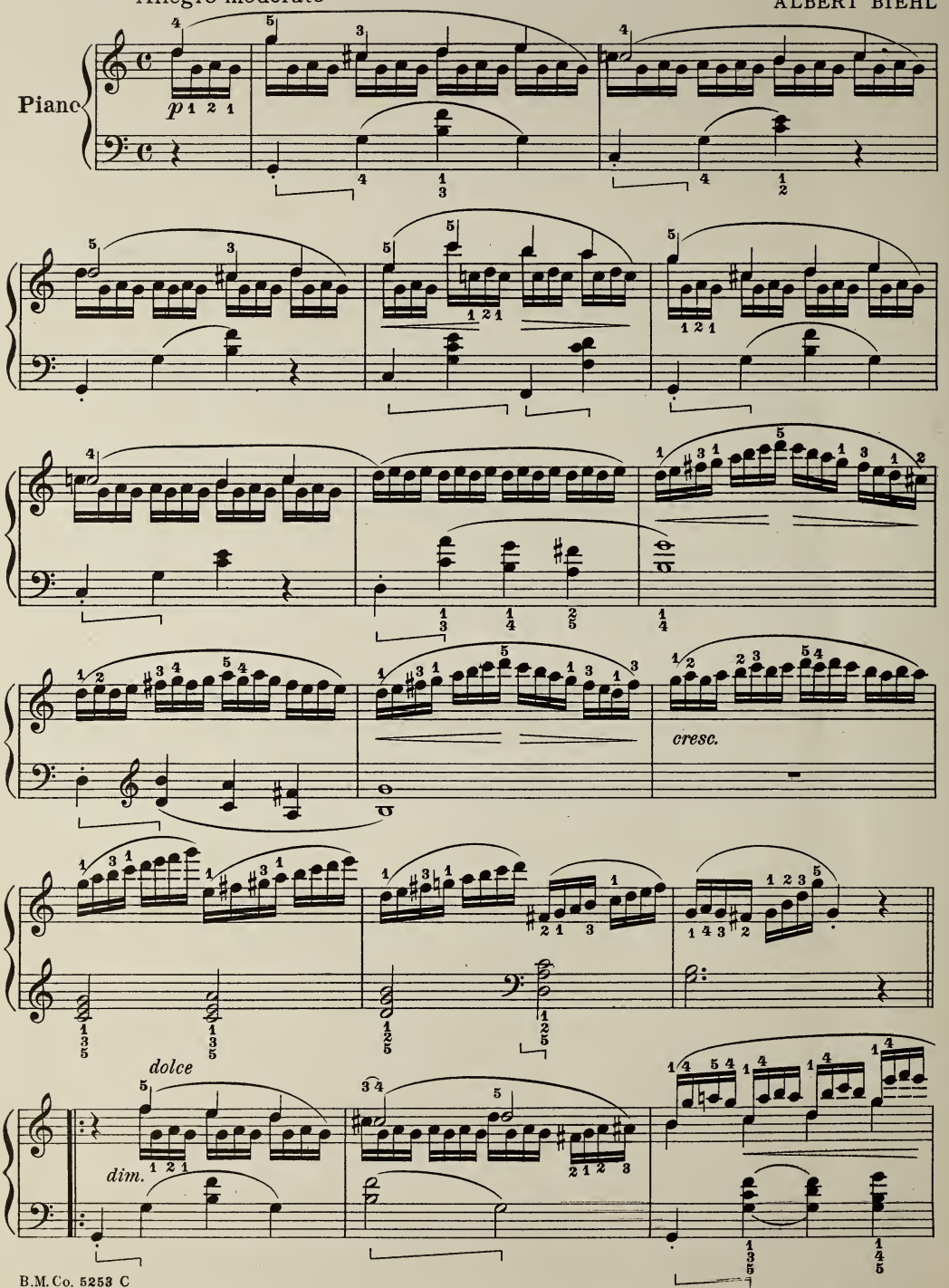
Allegro

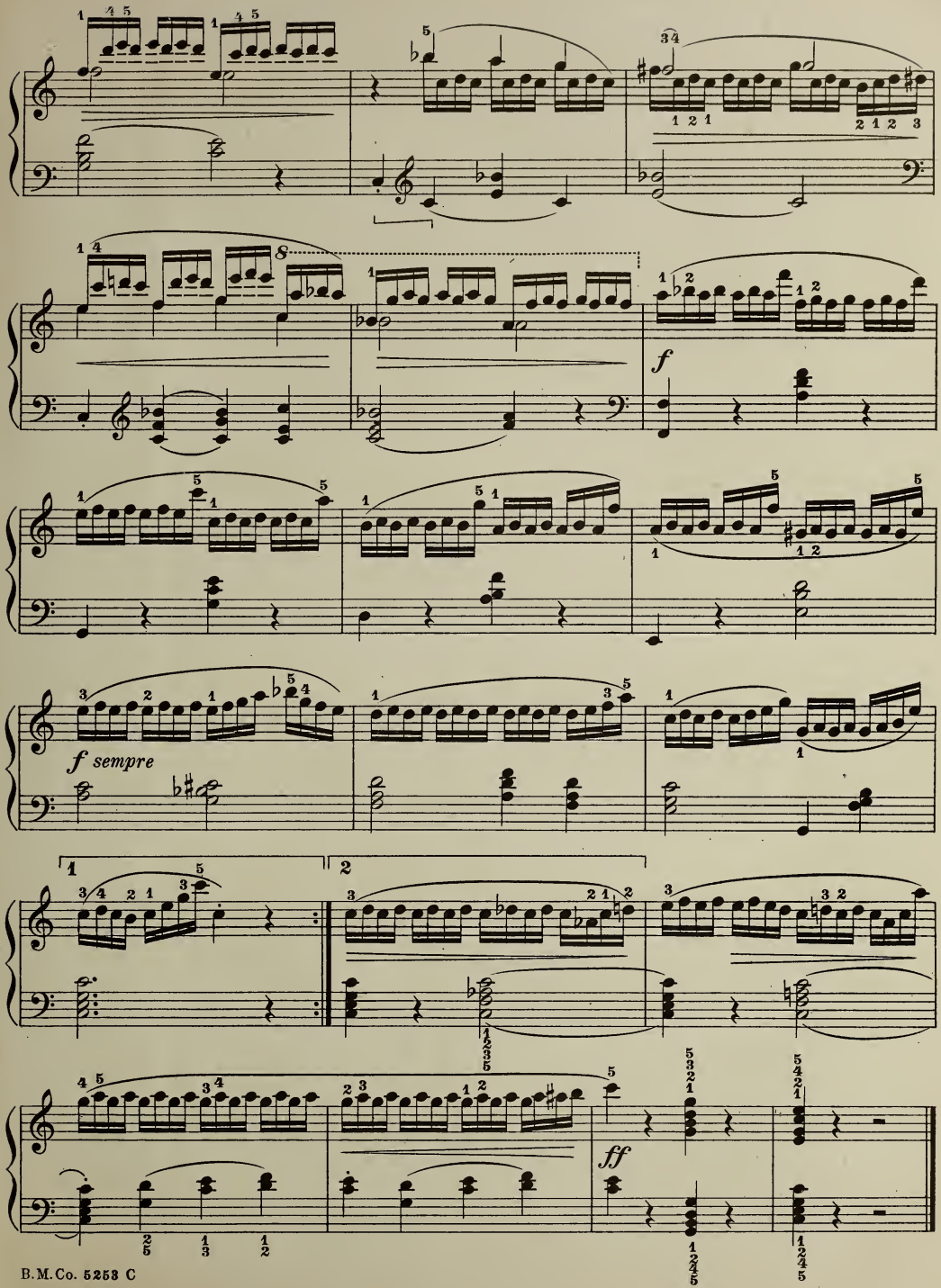
Piano

f

legato




Piano
p
cresc.
dolce
dim.


f
f sempre
1
2
ff

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THE

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